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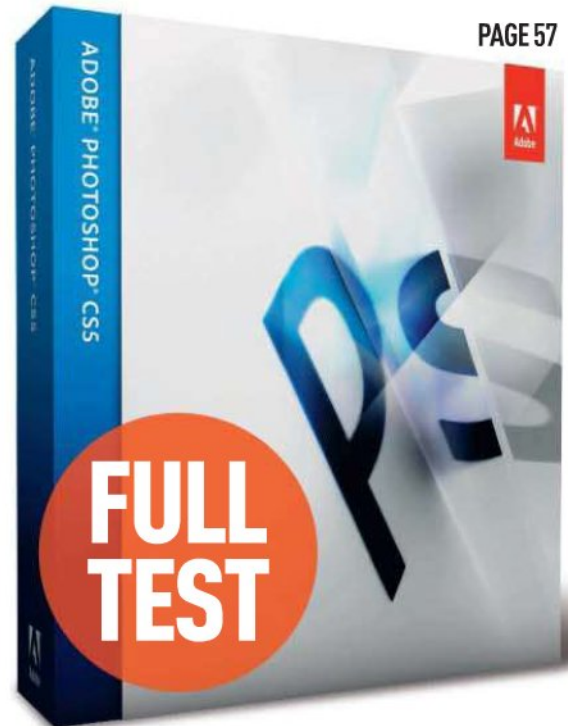
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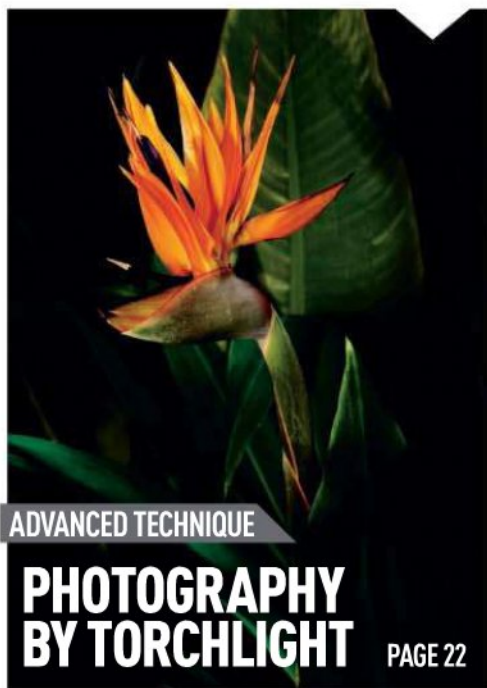
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PHOTOSHOP CS5



PAGE 57

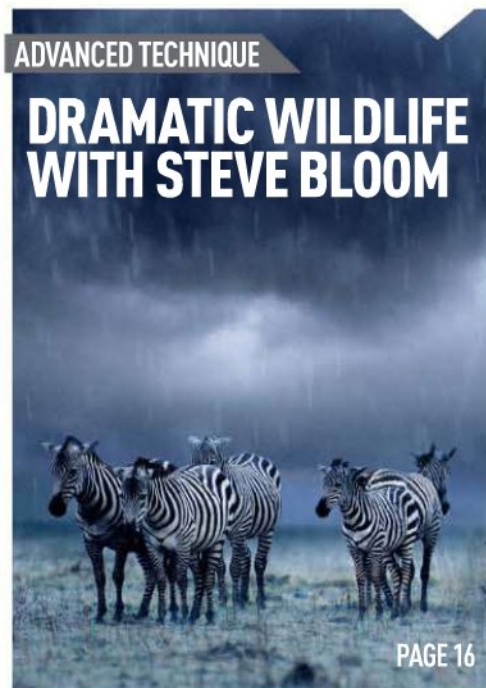
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**PHOTOGRAPHY
BY TORCHLIGHT**

PAGE 22



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PAGE 16



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PAGE 46



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Contents

Amateur Photographer For everyone who loves photography

MY FIRST job involved spending a lot of time in the darkroom. The shooting aspect of the work was manic, loud-mouthed, brightly lit, nerve-racking at times and required enormous concentration. And although splashing the racks of individually loaded films around in the chemistry was the make or break of the entire day, it was a relief to be in lab. You could get a beer from the no-bulb fridge, and in the warm, cosy darkness watch the fluorescent hands of the timer count down 3 minutes 15, and feel the gentle rocking of the ship while dreaming about whatever took your fancy at the time. I still love the smell of chemistry and the finger-wet craft of film and paper in tanks and trays, rocking and rolling as silver turns

black and history appears reversed in my hands. But having spent the weekend editing photographs from a wedding, I am so glad of digital photography, the light-room and the software that not so much saves but improves. I've been able to compensate for tungsten mixed with daylight, remove spots from faces, lighten a shadow my flash couldn't reach and in a couple of seconds sepia tone, un-sepia tone, re-sepia tone, fade sepia tone. It's a less tactile process, but it's quicker, more flexible and more convenient.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

AP exposes police stop-and-search blunder; Sigma warns about autofocus glitch; AP Editor gets hands on Pentax 645D medium-format digital camera

10 REVIEW

The latest books, exhibitions and websites

14 FREE LENS CLOTH

Don't miss your free Photographers' Rights lens cloth free with next week's issue of AP

15 ANDY ROUSE @ AP

Andy Rouse finds the bird of his dreams in Ecuador

90 THE FINAL FRAME

In the right hands, the art of taking a photograph can change times as well as capture them, says Roger Hicks

P16

Find out how Steve Bloom took this enigmatic image of zebras



TECHNIQUE

16 PHOTO INSIGHT

Steve Bloom explains how he captured an enigmatic image of zebras in Africa, and why, several years later, he decided to convert the image to black & white

20 LAST RESORT

It can be frustrating to discover that your camera was set to the wrong white balance when you took a picture. Chris Gatcum shows you how to correct the resulting image

22 LADY OF THE NIGHT

Linda Rutenberg's delicate images of night-time gardens have drawn fans from all over the world. AP's Jeff Meyer shadows Linda and her husband Roger on one of her shoots during her stay as artist in residence at the Eden Project

TESTS AND TECHNICAL

45 TESTBENCH

Lexar Professional UDMA dual-slot USB reader and Tiffen Digital HT Ultra Clear filter

46 FUJIFILM FINEPIX HS10

A 30x zoom range, DSLR-style handling, tilting LCD screen, a clever tourist-removing mode and a sub-£400 price tag make the Fujifilm FinePix HS10 an interesting proposition. Angela Nicholson puts it to the test

52 ASK AP

Our experts answer your questions

57 ADOBE PHOTOSHOP CS5

Adobe's image-editing suite has been the industry standard for years, and now its latest update has been released. But are its new features worth getting excited about? Richard Sibley finds out

YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 19 JUNE WE ASKED... Have you ever shot diptychs or triptychs?



YOU ANSWERED...

A Yes, a few	34%
B Yes, lots	3%
C No, but I will now	19%
D No, and I'm still not interested	44%

THIS WEEK WE ASK...

At £644, is Adobe Photoshop CS5 too expensive?

VOTE ONLINE www.amateurphotographer.co.uk

P46

We test the sub-£400 Fujifilm FinePix HS10



13 BACKCHAT

AP reader Jill Beeton explains why she supports companies like Boots that quiz photographers who want 'professional-looking' images to be printed

29 APOY ROUND 6

We've Canon prizes worth more than £1,900 in the 'Macro and close-up' round of our Amateur Photographer of the Year competition

34 READER SPOTLIGHT

Another selection of superb reader images

39 APOY ANNOUNCEMENT

Why Round 4 results have been delayed and details of how to re-enter your submission to In Bloom

48 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

40 ICONS OF PHOTOGRAPHY

Elliott Erwitt's observant, insightful and often humorous images make him a unique figure in world photography, writes David Clark

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Pentax has made the first non-professional-orientated, digital medium-format camera



AP gets first look at Pentax 645D, page 7

Met leaflet quotes disowned website • Police forced to act

AP EXPOSES POLICE STOP-AND-SEARCH BLUNDER

POLICE admit they have been dishing out leaflets to the public containing the address of a stop-and-search website that was disowned by the Home Office two years ago.

Endorsed by the Metropolitan Police and City of London Police, the leaflet (see right) is handed out to people who are stopped and searched under anti-terror laws.

Last year, police were told to destroy the leaflets after revelations that the website it quotes (www.stopandsearch.com) had been hijacked by a group of political activists.

However, the two-sided sheet, entitled *Protecting You From Terrorism*, was given to a man who was stopped and searched under Section 44 while driving along Grosvenor Road, London SW1 on 31 May.

The man – who subsequently handed the leaflet to AP – was not charged with any offence.

Although the reason for the stop was not photography related, it comes against a

background of countless photographers becoming unwitting victims of the Terrorism Act in recent years.

Following enquiries made by AP, a Metropolitan Police spokesman admitted: 'This is an old leaflet that was handed out in error.'

Section 44 gives police officers the right, in designated areas authorised by a police chief, to stop and search an individual – and confiscate an article – whether or not there are grounds to suspect a connection with terrorism.

The leaflet, which explains a person's rights and outlines police powers under Section 44 and Section 43 of the Terrorism Act 2000, states: 'For further information on stop and search and your rights please visit www.stopandsearch.com'.

The website address directs the public to a group who say they are 'deeply concerned about our [former] Government's

SECTIONS 43 AND 44 OF THE TERRORISM ACT 2000

For further information on stop and search and your rights please visit www.stopandsearch.com



METROPOLITAN POLICE

The Home Office website was hacked into by political activists in 2008

unquenchable thirst for power'.

However, it seems it may have been one of many such leaflets distributed to the public by mistake.

'The content of the leaflet was reviewed in February 2009 and reference to the website was removed. Officers were instructed to dispose of any old leaflets and use the new version,' said the Met spokesman.

He added: 'A reminder will be issued to ensure any versions of the old leaflet which are still in existence are destroyed.'

'The leaflet is designed to inform members of the public stopped and searched under the Terrorism Act about their rights, as well as the operational context and benefits of police using these powers.'

A Home Office spokesman told us: 'The Home Office does not own this website. There has been no security breach.'

He confirmed that the Home Office owned the web address until a reorganisation of Government websites a few years ago.

The Association of Chief Police Officers refused to comment on the matter, telling AP that this is the responsibility of individual police forces.

The Home Office claims it does not have the power to control information that appears on the now obsolete Home Office website.

On the website, the anti-Government group claimed that the public are 'sleepwalking into a prison'.

SNAP SHOTS

● Canon has produced its 40 millionth EOS SLR. Canon's first EOS SLR was the EOS 650, launched in 1987, and its most recent is the 18-million-pixel EOS 550D, which debuted in February.

● AP is happy to make clear that Leica Camera Ltd will retain a sales, finance and administration office at a new location in Milton Keynes, Buckinghamshire. The firm is closing its warehouse and moving its service facilities to Mayfair in London, but will retain an office in Milton Keynes (see *News*, AP 26 June).

● Former Liverpool footballer Craig Johnston has been spotted at the World Cup in his new career as a press photographer. Johnston, who played as a professional in the 1980s, was seen taking pictures of the German team in South Africa. Johnston reportedly specialises in 'sculpture and still life'.

LATEST NEWS ONLINE

amateurphotographer.co.uk

Sigma apologises for AF problems SIGMA WARNS ABOUT AUTOFOCUS GLITCH

PHOTOGRAPHERS have been warned of a potential 'autofocus defect' affecting some Sigma telezoom lenses.

The problem affects some 50–500mm f/4.5–6.3, 120–400mm f/4.5–5.6 and 150–500mm f/5–6.3 telephoto zoom lenses (see right).

Sigma has pledged to rectify the

problem, free of charge.

'This is a limited problem that will not occur in any lenses other than those specifically listed...' says Sigma, which has apologised to customers.

For further details go to www.sigma-imaging.com/returns or telephone 01707 376 795.

THE AFFECTED SERIAL NUMBERS

AP0 50–500mm f/4.5–6.3 DG OS HSM
10633051–10972000.

AP0 120–400mm f/4.5–5.6 DG OS HSM
10574001–10972000.

AP0 150–500mm f/5–6.3 DG OS HSM
10674301–10972000



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

Wednesday 30 June

DON'T MISS Henley Royal Regatta, until 4 July at Henley-on-Thames, Oxfordshire. Visit www.hrr.co.uk. **EXHIBITION** In-Public@10 by members of a street photography group, until 9 July at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.

Thursday 1 July

EXHIBITION Exposed: Voyeurism, Surveillance and the Camera, until 3 October at Tate Modern, London SE1 9TG. Tel: 0207 887 8888. Visit www.tate.org.uk.



Friday 2 July

EXHIBITION Beatles to Bowie: the '60s exposed, until 5 September at Norwich Castle, Norfolk NR1 3JU. Visit www.museums.norfolk.gov.uk.

Saturday 3 July

EXHIBITION Steve McCurry Retrospective, until 17 October at Birmingham Museum and Art Gallery, Birmingham B3 3DH. Tel: 0121 303 2834. Visit www.bmag.org.uk. **DON'T MISS** Pride London parade through central London, followed by a rally in Trafalgar Square. Visit www.pridelondon.org.



Sunday 4 July

EXHIBITION The Camer-on Life Festival Experience (an account of the 1970 Isle of Wight pop festival) by Charles Everest, until 12 September at Dimbola Galleries and Photographic Museum, Isle of Wight PO40 9QE. Visit www.dimbola.co.uk. Tel: 01983 756 814. **EXHIBITION** Duxford in the Battle of Britain, until 31 December at Imperial War Museum Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit <http://duxford.iwm.org.uk>.

Monday 5 July

EXHIBITION Wild Kew by Heather Angel, until 5 September at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org. **EXHIBITION** Chris Steele-Perkins: For Love of the Game, until 11 July at Third Floor Gallery at 102 Bute St, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.

Tuesday 6 July **LATEST AP ON SALE**

DON'T MISS An Evening with Lord Healey, keen photographer and former Chancellor of the Exchequer. At Bridewell Hall, London EC4Y 8EQ. Starts at 7pm. Tickets £10 on door. Tel: 01225 325 733. Email vjgroup@drps.org. **DON'T MISS** Hampton Court Palace Flower Show, until 11 July. Visit www.rhs.org.uk/hamptoncourt.

Photos among treasures found in crates

JACKIE KENNEDY PICS UNEARTHED



PHOTOGRAPHS of Jacqueline Kennedy sharing a laugh with India's first prime minister, Nehru, are among thousands of previously unseen images unearthed from large yellow crates.

Captured by photojournalist Kulwant Roy, the photographs document modern Indian history from 'the last days of the Raj' through to the 1960s.

Fellow photographer Aditya Arya spent two years restoring the images after inheriting them from Roy, who died in 1984.

Raghuuraj Sing Chauhan, of India's National Museum, hailed the images as a 'real find'. He added: 'They are historically important for the freedom struggle because many of these are quite rare photos.'



The treasures include photos of Jacqueline Kennedy with Prime Minister Nehru when America's first lady visited India in 1962, and Lord Mountbatten handing power to Nehru in 1947.

After specialising in aerial photography in the Royal Indian Air Force, Roy set up a studio in Delhi before heading up an agency called Associated Press Photographs.

'For a few years previously he had been following Mahatma Gandhi on his travels around India in a third-class train compartment,' said a spokesman for an exhibition of the photos, which has opened at the Nehru Centre in London.

Many of Roy's photos were sold to international news agencies.

A precious photo of Gandhi arguing with Indian politician Jinnah was among a batch of pictures that later went missing.

'Roy had mailed the pictures to his address in Delhi, but they did not arrive,' said Arya.

'Broken in spirit, he spent the last years of his life scouting post offices and hunting for boxes in the garbage dumps of Delhi, placing ads in newspapers with rewards, and quit all his foreign assignments.'

Around 500 of the black & white shots feature in a book of the photographer's work, co-written by Arya, called *History in the Making: The Visual Archives of Kulwant Roy*.

AP role recognised in ongoing debate

PHOTO RIGHTS DOCUMENTARIES AIRED ON RADIO

AP RIGHTS WATCH
Committed to defending your photographic rights!

THE controversy surrounding photographers' rights to take

pictures in a public place amid fears they pose a terrorism threat is the subject of two radio documentaries.

Stopped - A documentary on Section 44 features interviews with BBC photographer Jeff Overs and architectural photographer Grant Smith, who have both fallen victim to anti-terror legislation.

The 13-minute piece was produced by freelance photographer and broadcast journalist Andrew Stuart, who has been closely following the issue over recent months.

On his website Stuart writes: 'The

documentary came about because of a seeming rise in the numbers of photographers being stopped under section 44... This documentary looks into the issue, it explores why people have been stopped and what happened.'

Also interviewed is photojournalist and campaigner Marc Vallée and Pennie Quinton, who earlier this year won a legal case against the UK Government at the European Court of Human Rights.

The documentary also includes comments by former counter-terrorism minister David Hanson, the Association of Chief Police Officers' spokesman on stop-and-search Craig Mackey, and AP news editor Chris Cheesman.

To listen to the documentary visit www.andrewwgstuart.com/?p=768.

Photographers' rights were also the subject of a BBC Radio 4 *Law in Action* programme presented by Joshua Rozenburg.

To listen, visit www.bbc.co.uk/programmes/b00sm6ct.

SNAP SHOTS

● Adapters that allow Leica M, Nikon F, Canon FD and Pentax DA lenses to be used on Sony's new NEX-5 and NEX-3 system cameras have been unveiled by Japanese firm Rayqual. But it is not yet certain whether the adapters will go on sale in the UK. This will depend on demand, according to Robert White Photographic, which already stocks other Rayqual adapters, priced around £115. Robert White urges anyone interested to call the store on 01202 723 046.

● For the first time photographers were required to shoot a news video as part of their National Council for the Training of Journalists photography course. Six out of the eight people who took the course exam passed, according to journalism trade publication *Press Gazette*.

● Kodak has rolled out a new A4 printer designed to be able to print directly from Wi-Fi-enabled smartphones. The ESP 7250 All-in-One, priced £169.99, also allows users of the Apple iPod Touch to print photos via Kodak's new Pic Flick application. Visit www.kodak.com.



Do you have a story?

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Pentax invites AP to try out 645D

AP EDITOR GETS HANDS ON PENTAX 645D

EXCLUSIVE

Damien Demolder was invited to handle the Pentax 645D at a special meeting that took place in Paris



THERE is always a danger when developing a new system camera that what has been learnt over a lifetime will be thrown away with the bath water in a clean-sheet policy.

Pentax has had a 645 system before, and I am delighted to report that the new digital version is very much like the old one.

While I was not able to shoot outside with the camera, nor allowed to inspect or keep my images, I thought first impressions of the Pentax 645D might be of some use.

In size, it seems being digital adds a few inches to the breadth of the pentaprism housing, but it does not seem that much bigger. It is certainly not much heavier, and is extremely well balanced in the hand – feeling far more like a 35mm-style SLR than a bulky 120 rollfilm machine. In fact, after checking I discovered that the digital body is bigger and heavier, but only by 9mm in length, 6mm in height and 2mm in width – and 80g in weight.

FAMILIAR LAYOUT

Having used a K-7 just hours before arriving in Paris, I was immediately struck by the familiar layout of the new body, and on activating the menu screen was faced with exactly the same style of display I have become used to.

By matching the menu systems of the 35mm style and medium-format style DSLRs, Pentax has made the first non-professional-orientated, digital medium-format camera.

We have become used to pictures on large TV screens, but we still suffer

camera viewfinders less bold and bright than those we enjoyed at the end of the 35mm film camera era.

Even most medium-format-style cameras fail to produce a clear, lifelike view, but the 98% viewfinder of the Pentax 645D is shocking. It is as though you are looking through a single thin sheet of impeccably clean, quality glass. I think it did actually make me jump.

The view is big and simply clear, and delivers an excellent connection between the eye and the subject that I had almost forgotten could exist.

Switching to manual focus demonstrates just how clear the screen is, as finding focus by eye indoors was extremely easy.

Pentax has opted for an alternative method for switching to manual focus. The AW in the demarcation of the new standard lens stands for All Weather, and its moisture- and dust-resistant construction does not allow for the traditional push/pull focus ring method of switching that the legacy lenses use. A normal AF/MF switch sits on the side of the barrel.

The shutter action is quiet and smooth, while the new and improved SAFOX IX+ 11-point AF system is indeed much better.

ENTHUSIAST MARKET

Pentax makes it clear that although the camera is designed to appeal to professional users, and to deliver a level of quality they would expect, its primary target market is the enthusiast.

Perhaps we are about to step back in time to the days when the majority of AP readers

used, or aspired to use, medium-format cameras for the extra quality they produce.

Although labelled '645', the camera doesn't have sensor proportions or dimensions that match our expectations.

Pentax tells us that the name is an indication that the body is compatible with lenses from the existing system, but the actual size of the Kodak-made CCD sensor is 44x33mm, and it contains 40 million, six-micron-square pixels. To get an idea of how this affects the angle of captured view your lenses will deliver, the stated focal length should be multiplied by 0.8x.

The camera records JPEGs and raw (Adobe DNG or Pentax's own PEF) images measuring a maximum of 7264x5440 pixels to SD removable memory, for which it provides two slots.

There is no video or Live View – but Pentax does not discount these features for future products.

I am certain the Pentax 645D will go on sale in the UK and in Europe, as it is inconceivable that the company could possibly hope to recover its costs by selling solely to an enthusiastic, but ultimately limited, market in Japan. A further clue perhaps is that the camera I used was loaded with menus in most European languages.

Poor image quality could completely alter my current view of this product, but for now, anticipating that all will be well, I am extremely enthusiastic about the Pentax 645D.

● For a fuller version of this article visit www.amateurphotographer.co.uk.

AP
THIS
WEEK
IN...

1915

The English countryside in early summer could be regarded as 'comparatively safe' as far as wartime restrictions were concerned, reassured Herbert Saunders in his article on photographing country roads and lanes. The feature, which appeared in AP's 5 July 1915 issue, added: 'Variety and natural beauty are there at all seasons but now in early summer the outdoor photographer, working alone or in company with other photographers – as in the case of a photographic society excursion – has full scope for the exercise of his desire for picture-making'.



CLUBNEWS

Club news from around the country

EDINBURGH PHOTOGRAPHIC SOCIETY

The society, which celebrates its 150th anniversary next year, has around 200 members and boasts a studio, digital suite, meeting room, darkrooms, library and permanent exhibition space. The club meets every Wednesday from September until early April/May at 68 Great King Street, Edinburgh EH3 6QU. For details visit www.edinburghphotographicsociety.co.uk.

SEVENOAKS CAMERA CLUB

The club stages its annual exhibition until 3 July as part of the Sevenoaks Festival at Sevenoaks Library, Buckhurst Lane, Sevenoaks, Kent. Entry is free. Visit www.sevenoakscameraclub.org.uk for details.

SNAP SHOTS

● Panasonic has confirmed that its 8mm f/3.5 Micro Four Thirds fisheye lens will go on sale in July, ten months after it was first announced. The Lumix G optic will deliver 'distinctive perspective and unique deformation effect,' according to Panasonic. The newcomer will deliver the 35mm viewing angle equivalent of a 16mm lens, said a spokesman. The ten-elements-in-nine-groups lens features seven diaphragm blades and a close focusing distance of 0.1m. Its diagonal angle of view is 180°. The Lumix G 8mm f/3.5 fisheye will cost £729.99.

● A PR move backfired when journalists were required to pay £1.10 postage on invitations they received for the press launch of a new camera. The Lomographic Society posted out invites for its new Spinner 360° camera on panoramic-shaped photographic paper, falling foul of Royal Mail rules that limit the size of letters sent on a single first-class stamp. See next week's *News* for details of the new camera.



Do you have a story?

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Judging of AoP event delayed 'FREAK ACCIDENT' RUINS PRIZE PICS

AS WE went to press, a rescue mission was underway to replace scores of images that were damaged in a 'freak accident' just days before they were due to be judged in a prestigious competition.

The Association of Photographers (AoP) was forced to postpone the judging of its annual contest when dripping water damaged 70 prints laid out on desks in an office, ruining the work of 25 photographers. The AoP said the incident caused 'considerable worry' for those people involved and

delayed judging by four weeks until July.

Photo lab Metro Imaging has since stepped in to reprint the photos.

A gallery spokeswoman said: 'Metro Imaging has started to receive the high-res images and paper choices from the photographers. They [Metro] will be reprinting everything as soon as they get the info from all the photographers.'

'They have also offered each photographer a one-to-one appointment/consultation for approval of the prints, as part of this service.'



Interest shown in Fenton picture RARE IMAGE CLOSE TO RESCUE

A PRECIOUS picture by pioneering British photographer Roger Fenton, famous for his images of the Crimean War, is a step closer to being saved for the nation.

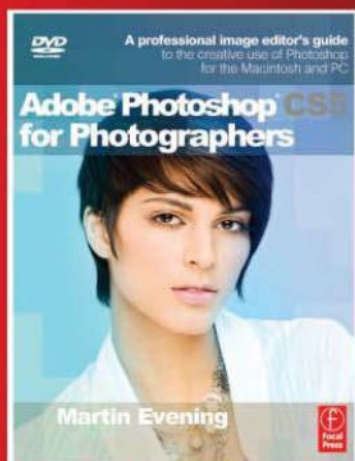
In March, the Government placed an export ban on the 1858 photo in the hope that a buyer would come forward to buy it. A spokesman for the Museums Libraries & Archives has since confirmed that it has received a 'serious expression of interest' from a potential

purchaser for the image, which is entitled 'Pasha and Bayadère' and valued at more than £108,500. This has led the Government to extend the export licence application decision until 1 August 2010.

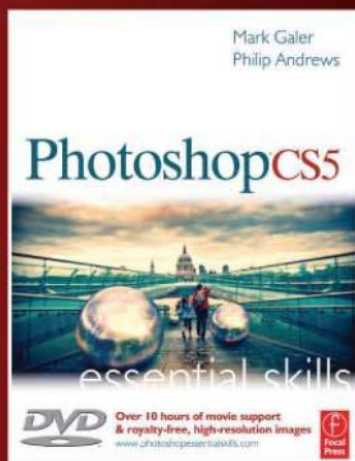
Fenton, who died in 1869, is credited as one of the first war photographers. He recorded 'Pasha and Bayadère' as part of a series of 50 Orientalist photos, inspired by his expedition to the Crimea.

New Photoshop titles from Focal Press

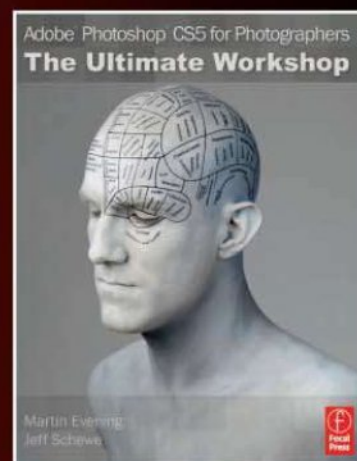
Publisher of trusted resources for Photographers since 1938



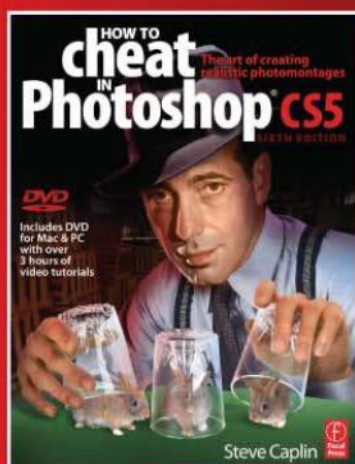
By Martin Evening
May 2010 | ISBN: 9780240522005
\$54.95



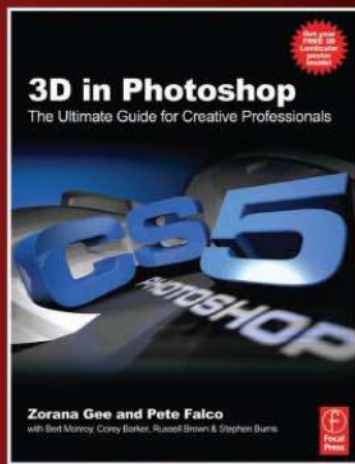
By Mark Galer and Philip Andrews
July 2010 | ISBN: 9780240522142
\$44.95



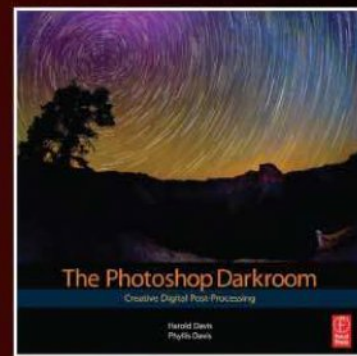
By Martin Evening and Jeff Schewe
August 2010 | ISBN: 9780240814841
\$54.95



By Steve Caplin
July 2010 | ISBN: 9780240522043
\$44.95



Edited by Zorana Gee and the Adobe 3D Team
Aug 2010 | ISBN: 9780240813776
\$49.95



By Harold Davis and Phyllis Davis
Sep 2009 | ISBN: 9780240812595
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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



BOOK

A Child From Everywhere

Photographs and interviews of children from 185 countries living in the UK

By Caroline Irby
Black Dog Publishing,
paperback, £14.95, 160 pages,
ISBN 978-1-906155-93-3



IN A MAMMOTH

endeavour, photographer Caroline Irby set out to find one child who has migrated to the UK from each of the world's countries. Irby then interviewed the children about the differences between their new and old nations, their lives and thoughts on the future before taking a photograph of them. The result is a mix of portraiture and documentary photography that is sweet, heartwarming, sad and humorous. Equally poignant are her interviews, in which the children remind us of the struggles of childhood and fitting in, as well as shining a light on some of our imperfections. For instance, Jaime, 9, from São Tomé, recalls his arrival in the UK: 'It was busy and dark and cold. I was lonely and had no one to play with.' Meanwhile, others, like Emmanuel (above), 13, from Sudan, points out the differences, noting how English women 'dress with short skirts that will not be warm to them'. A remarkable and insightful work.

AP READER OFFER

A Child From Everywhere is available for £8.97 plus £2.75 p&p (plus 50p for each additional book up to ten books) to AP readers. To order, email Jessica Atkins at jess@blackdogonline.com with your delivery address and quote 'AP Offer' as the subject of your email.



WEBSITE



EXHIBITION



BOOK

Wild Wonders of Europe

Abrams, hardback, 288 pages,
£29.99, ISBN 978-0-8109-9614-4



IN AP 5 June we reviewed the Wild Wonders of Europe website and marvelled at the photo collective's big, bright, bold images of Europe's most dramatic wildlife and landscapes. This new book is an extension of the group's success and a visual treat. Big double-page spreads leap out at you, and the 69 photographers who contribute to *Wild Wonders of Europe* have

www.afterphotography.org



AFTER Photography is the blog by Fred Ritchin. Fred is a professor of photography and imaging at New York University and founding director of the photojournalism and documentary photography programme at the International Center of Photography, not to mention author, critic and expert on all things photographic. Launched as an extension of his book by the same name, After Photography aims to explore whether more effective media strategies can emerge in the wake of the digital revolution.

Updated regularly, Ritchin gives his opinions on thought-provoking subjects such as whether camera phones and YouTube are changing the nature of law enforcement. 'As long as media still has an impact on society, then those with any power (military, police, politicians) will try and control its use,' he writes. 'For the most part, however, it appears that it is no longer the media professionals who are seen as their primary threat, but the soldiers and bystanders who have access and cell phones.' After Photography is an intelligent, if sometimes challenging, read.



© CHRIS STEELE-PERKINS/MAGNUM PHOTOS

For Love of the Game

Chris Steele-Perkins
Until 11 July. Third Floor Gallery,
102 Bute Street, Cardiff CF10 5AD.
Open Wed-Sun 1pm-7pm. Tel: 02921 159
151. Website: www.thirdfloorgallery.com/exhibitions. Admission free

ONLY launched in March, Cardiff's Third Floor Gallery – the brainchild of Maciej Dakowicz (see AP 12 June) – has already hosted top-notch exhibitions. The latest is an examination of the meaning of football by Magnum's Chris Steele-Perkins. 'For years I didn't like football, but as a photographer I was drawn to the way football became a part of people's lives, their culture: how much it mattered to them and how much it got played – in refugee camps, in back streets, in muddy fields, in snooker-table stadiums, in deserts and gardens,' says the Magnum ace and AP's Power of Photography award recipient. An interesting series well worth a visit.



© STEFANO INTERHNER

really placed an emphasis on capturing the 'wild' in Europe's wildlife. We see animals up-close and engaged in the most ostentatious of behaviours, often butting heads and baring teeth. A section of

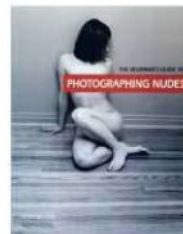
large sweeping landscapes also highlights Europe's biodiversity with stunning effect. There could be a little more text to explain what we're seeing and some more ordered sequencing... but just look at those pictures!

CONDENSED READING

A round-up of the latest photography books on the market

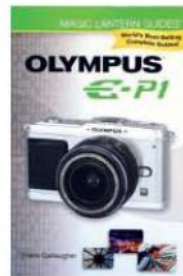


● **TÊTE D'OR** By Jean-Luc Mylaine, £30 Despite photographing birds since 1976, French photographer Mylaine has shot no more than 300 images. His carefully composed photographs sometimes take months to achieve, yet the payoff is worth the wait. Using low angles and wide focal lengths, this isn't the sort of bird photography you're used to and it's quite a refreshing take on the genre.



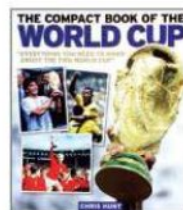
● THE BEGINNER'S GUIDE TO PHOTOGRAPHING NUDES

By Peter Bilous, £24.99 While the nude is one of the fundamental subjects of photography, we were expecting discussion a little more advanced than the fundamentals of photography in this book. Of course, it's a guide for beginners, but many of the chapters, such as locations and equipment, aren't inherently specific to shooting nudes.



● MAGIC LANTERN GUIDES: OLYMPUS E-P1

By Frank Gallagher, £9.99 This is an incredibly thorough and easy-to-read companion to your manual for the Olympus E-P1. Gallagher only spends 30 pages or so discussing the basics before diving into the camera's advanced features, lens options and techniques for using flash. Highly recommended.



● THE COMPACT BOOK OF THE WORLD CUP

By Chris Hunt, £12.99 With the World Cup still on many people's minds, this timely release is a great little fact book of individual and national World Cup histories and statistics broken down alphabetically. Most interesting, however, are the historical images of matches dating back to the first tournament in 1930.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

LOSING SIGHT

I wholeheartedly agree with Dr Barry Culpin's *Backchat* column in AP 5 June on the loss of the optical viewfinder in today's digital compact cameras. It's an error of massive proportions and yet camera manufacturers stubbornly produce model after model that lack this all-important feature. If you study the commercials on TV for digital compacts or check out advertisements in magazines, you'll usually see a photographer holding the camera in front of them in standard digicam pose, huge beaming smile on their face. What we don't see is the reality of it being a sunny day where the photographer is effing and blinding because they can't see the viewing screen clearly enough to frame the image. I know, because I've been there myself – many times.

I've read several AP reviews featuring cameras like the gorgeous Sony NEX-5 (AP 5 June), which are really classy-looking instruments but which, due to their lack of a viewfinder, I wouldn't even consider buying. And that's a fact that camera makers like Sony should be very concerned about. Many people who would otherwise buy the NEX-5 will be put off by the lack of an optical or even an electronic viewfinder. As I know from experience, even a bog-standard EVF can be a godsend on a bright day, enabling you to see exactly what you're aiming at. I suggest that most of today's camera manufacturers are losing out big-time by consigning the optical viewfinder to history.

Mick Bidewell, Tyne and Wear

WEDDING PIC BLUES

My daughter's wedding was a really special day and the happiest I have ever seen her. Everything went according to plan. We hired the expertise of a professional photographer advertising his ability through a website and were pleased with his coverage on the day. My daughter's excitement continued into the rest of the weekend, looking forward to the photographer's results, especially those shots that no one else had: the bridesmaids

and groomsmen getting ready, my first sight of my beautiful daughter, and both of us in the car and arriving at the church.

Imagine our heartache when the photographer contacted my daughter to explain that he had lost the photos. Was it a damaged card, faulty camera or complete computer malfunction? No, he had literally lost them. He only used one card and put it in his wallet for safekeeping, then lost it or had it pinched.

Disaster? No! Complete incompetence! He used only one card and did not back it up during the day or at the earliest opportunity. In fact, he went shopping with it still in his wallet the next day, stopped off at motorway services for food and then visited his family for a walk in the park before noticing it had gone missing on the second day.

I think I am entitled to compensation, but what do you think of this 'professional' photographer who has told me he didn't have insurance but has now and will only give me my money back? He also offered a re-shoot, but I will have to fund the cost of getting people back together, along with suit hire and so on.

GR Endean, Kent

SUSPICIOUS MINDS

A few months ago, while working on a private art project, I was taking photos of St Nicholas church, Schoolhill and Upperkirkgate, from the top deck of the St Nicholas Centre, Aberdeen. Nothing wrong with that, you might reasonably assume. Think again.

Having been observed (tracked by CCTV) 'acting suspiciously', I was intercepted by a burly security guard, who brusquely insisted that I stop and demanded to inspect the photos I'd taken. I was accused of 'surveillance' of the St Nicholas Centre's own surveillance system, the insulting implication being that I was 'planning something'. I assured the increasingly antsy guard that I was planning nothing that would bother him or his bosses, but refused to show him my photos or tell him exactly why I was taking them. It was none of his or his employer's business – it was a private matter.

I was escorted off the deck and told not to return with my camera. You see, despite appearances, the top deck of the St Nicholas Centre is *not* a public space, and is owned by Land Securities plc and British Land plc operating as the 'Scottish Retail Property Limited Partnership' and we go there at their sufferance only, and are therefore subject to their arbitrary 'rules'. Who knew? I would, of course, have been at complete liberty to take my photos on a street, which is a public right of way and where I have an inalienable right of access. But these rights do not exist in/on a privately owned building. The same restrictions to our usual public liberty will apply in, under and on the City Square proposed for the city's Union Terrace Gardens.

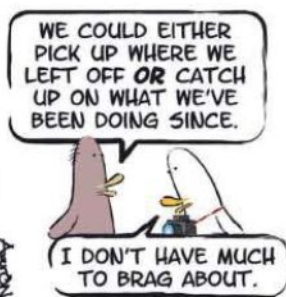
Ludvig von Mises, via email

Such cretinous attitudes prevail on most commercially owned private land. London is riddled with land that appears public, but which is not. Even the pigeons are owned in some places – **Damien Demolder, Editor**

SAFARI SNAPS

You sensibly continue commenting on problems photographers face when confronting authority, and how photographers need to be careful when traversing the world we live in and be aware

What The Duck



<http://www.whattheduck.net/>

of where they are. In Spain, during Franco's regime, anyone seen taking pictures of the Guardia Civil Police risked having their cameras taken and broken there and then. A few years ago a group of plane enthusiasts had issues in Greece over photographs in a sensitive area.

About four years ago, I was on a safari tour in Kenya when we stopped at the town of Musumo, near Lake Victoria. One of the group, an American, went off on his own, saw a Harley-Davidson motorbike and took pictures. He was approached by two Kenyan plainclothes policemen, who demanded his camera as he had apparently taken pictures of a 'police motorcycle'. As they didn't produce any identification, he walked back to the tour truck with them, and met up with the tour leader. After a long discussion he was cleared, but he still had to go to the police station with his passport to be checked. After the initial confrontation, he had the presence of mind to remove his camera card and replace it with a blank one, so no photos could be seen. As there is so much corruption in Kenya, he could have had to pay bribe. He did well to seek out the tour leader for help and to have a spare card to hand. Since then I have always had a blank card with me when abroad.

Ron Bryan, via email

FROM THE TOP

There's a lot of development going on at the University of Worcester's new city centre campus, and a little controversy about how the new buildings fit their surroundings (the site used to be a hospital built in 1770). I recently walked past the site and decided

to take some pictures of the building, as us photographers are wont.

Almost as soon as my camera was out, a man wearing a high-visibility vest came over and told me that photography was not allowed because I was on private property. He was quite right – I had strayed a step or two over the line dividing the building site and the pavement. So I apologised, took a couple of steps back onto the public right of way, and continued taking photographs.

The man insisted that photography of the site was not allowed, regardless of where I was standing. I tried to explain the legal position, but he wasn't interested. He was very irritated that I would not do as I was told, and phoned his boss for instructions. The boss didn't want to talk to me, he just told the guard to stop me from taking any more pictures!

I was starting to feel a little uncomfortable, but was too stubborn to obey this man's ridiculous orders. I asked for his boss's name and phone number, as I felt like I wanted to make an official complaint about the man's conduct. The guard refused to identify himself or give me a number – in fact, he became highly aggressive, telling me that if I didn't go away he would 'take my camera and ****ing smash it!' I then left.

I haven't made an official complaint to the contractor yet, but thought I could add it to your ever-growing dossier of abuses of photographers' rights. I'm left wondering how the company can justify this kind of conduct. After all, this wasn't all down to one misinformed employee – his boss told him to do it!

Martin Topping, Worcestershire

STREET TIPS

The articles on street photography in AP 12 June were of great interest to me, particularly as much of my professional photographic career in architectural photography required photographing from the pavement. But street photography has always been a major interest for me. And from that point of view perhaps I could add a few comments.

The most important point is, keep it simple. I use a small 35mm Rollei or a rather battered Werra, both without a rangefinder. I practise judging distances so that with street photography the camera is up at my eye level for the shortest possible time. I set the exposure to a speed that will reduce the effect of subject movement, and to the normal 'snatch' distance of about 15ft. When I see the subject, I raise the camera, make the exposure and move it down again just a couple of seconds. My initial photographic training was as an Army photographer and, as harrowing as it might sound, I learnt how to photograph without intrusion when I had to record the funerals of soldiers during the EOKA campaign in Cyprus for the War Graves Commission. You quickly learn that a noisy camera, or one that has to be held up for too long to manipulate its controls, attracts attention.

I still prefer to work with film for a number of reasons. I like to be the one in control of the photographic technique, not the camera manufacturer. My photographic qualifications were obtained at a time when courses were theory based – characteristic curves, reciprocity law failure, hydroquinone, sodium thiosulphate – and my career was about producing archivally stable negatives for an archive. A few of your readers will know what I am talking about.

For any beginner in street photography I would say go to a tourist area, as people will be photographing other people and you will not look out of place. You will gain confidence and refine your technique enabling you to move on to other situations. Rather than haphazard shooting, it might be better to consider a thematic approach, because this will aid observation in a need to meet your set brief. Then, what you might have thought previously to be a mundane subject, could become the essential shot around which your whole sequence revolves. You will also then be actively looking for subjects and not relying on chance encounters, even when you do not have a camera in your hands.

Terry Buchanan, via email

Good advice, Terry – Damien Demolder, Editor

BACK CHAT

AP reader Jill Beeton explains why she supports companies like Boots when it comes to photo printing

WHAT to some people may be an overzealous restriction of their 'right' to have their own photos printed, is, to others like me, a welcome protection of photographers' copyright of pictures. To what do I refer? Boots the chemists came under criticism for being 'overcautious' a few months ago when quizzing photographers who present 'professional-looking' photographs. So why do I support Boots, even though I too have been quizzed about my photos?

First, companies like Boots are damned if they do and damned if they don't. Staff in processing labs are in a sticky spot, and have to carefully balance what they reproduce. Whereas in days of film they might have been more concerned about the balance in the finished photograph, in the digital age, when capturing an image is so easy, staff have to weigh up the likelihood of whether the person presenting the picture genuinely has taken the photograph or not. If staff take too harsh a line they risk offending people regarding pictures that look 'too good', but if they ignore the issue they run the risk of unlawfully reproducing works.

When my partner went to collect my photographs for me, he returned with all my photos, and – to us – the amusing little anecdote that a member of staff at Boots had thought that one of my pictures of a squirrel had been taken by a professional! He recounted describing the antics of the squirrels that visit our garden, telling the girl how I spend hours photographing the wildlife there.

On a subsequent visit I too was questioned – about another of my photogenic squirrels, as it happens. I thanked the woman for the compliment, and explained how much time (and how many packets of peanuts) it had cost me to persuade the squirrels to come up that close. The woman had done her job, no offence was caused, and I had the nice warm feeling that came from such appreciation of the quality of my prints.

Until then, although I had thought that some of my pictures were good, and although I had received numerous complimentary comments from friends and family regarding the standard of my work, I was still extremely critical of my own pictures. However, I really have to praise Boots' stance, as it was those staff in my local store querying whether my pictures were actually a professional's that made me think again about the quality of my pictures and pushed me towards exhibiting my photos. I thought that if those people whose daily job entails looking at so many photographs think mine are good, then maybe other people would like to see some of them as well. So I set up an exhibition at my local library, and received really positive feedback about my pictures – so much so, in fact, that I have gone on to exhibit elsewhere at a number of local venues.

FREE NEXT WEEK PHOTOGRAPHERS' RIGHTS LENS CLOTH*

DEAR PHOTOGRAPHERS

I am not exaggerating when I tell you that hardly a day goes by without some correspondence from a reader that chronicles a situation in which a photographer has been prevented from enjoying his or her hobby. Many police officers and police community support officers still believe that taking photographs in a public place constitutes a suspicious activity and warrants that person be stopped, questioned, searched and sometimes even detained.

Photographers are not being stopped just in the country's major cities, where you might expect heightened awareness around important buildings. It seems no town or village is immune or exempt. The issue is not that photography poses a threat to the security of our nation, or even that the Government says it does, but that the message given out by Government agencies and by chief constables across the United Kingdom has not reached all those officers we encounter in our daily life.

There is no law against taking pictures in a public place in this country, and very few buildings are so sensitive that they should not be included in a picture. It is not an offence to take pictures of another person, or of a police officer or of military personnel. These are not purely my views, but the official policy of the Government, police chiefs and the 'Ministry for Counter Terrorism'.

In next week's issue (AP 10 July) we are giving each of you a lens cloth printed with the words of the head of Specialist Operations for the Metropolitan Police Service that state quite clearly that taking pictures in a public place is not an offence, and that photographers cannot be prevented from such an activity.

Carry this cloth with you at all times, so that in the event you are approached by a uninformed officer, you will be able to point out to him or her where the law stands – not with your words, and not with my words, but with the words of the head of Specialist Operations for the Metropolitan Police Service.

Whether you get stopped or not, you'll be able to face whatever life throws at you with a beautifully clean and sparkling front element. This is one of the most useful gifts we have ever given our readers. I hope you enjoy using it and the freedoms it will bring, from dust and smears as much as from interference and humiliation.

Yours, as always



Damien Demolder, Editor



Dear police officer/PCSO
These guidelines have been issued
Specialist Operations for the Met
them in dealing with professional a
pictures in public places:

"Whilst we must remain vigilant at all times
staff must also be clear that:

- There is no restriction on people taking pictures in a building other than in very exceptional circumstances
- There is no prohibition on photographing police officers out a stop
- The act of taking a photograph in itself is not an offence
- Unless there is a very good reason, people do not have to be stopped
- Officers do not have the power to delete digital images or prevent photography in a public place under section 44 of the Terrorism Act 2000)"

Damien Demolder
Editor, Amateur Photographer

FREE
with AP 10 July
on sale
Tuesday
6 July

* UK only

AndyRouse@AP

Thoughts from a wildlife photographer's world



THE ANDEAN
cock-of-the-rock
(*Rupicola peruvianus*) is
found in cloud forests
of the Andes across

Bolivia, Colombia, Ecuador, Peru and Venezuela. These birds are found close to rocky areas where they build their nests, and they are generally shy, often being seen only briefly. The male has a large disc-like crest, with orange or scarlet plumage, a black tail, and black and grey wings. Colouring on the female is much more subtle, being generally brown in colour. They have sharp, powerful claws to secure a good grip on branches during courtship.

The cock-of-the-rock's diet consists mainly of fruit, supplemented by insects and small vertebrates.

The males have very elaborate display rituals that take place in leks, where males gather to challenge rivals and entice females. Nests are built by the female and are typically located near the male lekking grounds. The cup-shaped nests, which are made of clay mixed with vegetation, are often plastered to a damp rock face within crevices of cliffs or ravines, often over a stream. The nests can weigh up to 1kg (2.2lb).



ANDY ROUSE
is one of the world's
most prominent
wildlife photographers
and a passionate

conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy is privileged
to see a cock-of-the-
rock in Ecuador

BIRD OF MY DREAMS



I HAD always wanted to
see a cock-of-the-rock, a
secretive, jungle-dwelling
bird of South America, and
my dream came true while

I was in Ecuador. I had just returned from a successful Galapagos trip with a group of clients. We were staying in the cloud forest for a few days when we were offered the chance to photograph the mythical cock-of-the-rock, something that caused much mirth over the dinner table! I love photographing these oddities and anything that uses lekking behaviour always interests me. Lekking occurs when a group of males gather together and strut their stuff to impress the local females. In the case of our cocky, he uses prominent trees in the jungle to call and generally strut about, trying to woo the females. He has one other trick up his sleeve, too, and that was my main reason for wanting to photograph him.

Early next morning we trekked in the darkness through the jungle to a series of ramshackle wooden hides. All was silent and everyone was careful to set up quietly as we had been warned about making excessive noise. Then the long wait began.

The jungle was misty and very beautiful. Gradually the light improved and I could make out individual trees. Then a strange, almost primeval call from the distance echoed through the jungle. After a few minutes I heard a flutter of wings and then a call, which was answered by another, then another. The cocks were starting to gather. They were elusive, but when I heard some long clicking I knew the people in the other hide were having some success, albeit with very long shutter speeds. I had the only Nikon D3, so had the advantage with the sensitivity range and was shooting at ISO 6000 just to get 1/30sec at f/4!

I sat and waited, and then the calls intensified. Suddenly, a flash of red lit up the jungle in front of me. A cock-of-the-rock, in



© ANDY ROUSE

Despite the cock-of-the-rock's bright colours, shots even this clear are difficult because the birds are so secretive

all its glory, was standing there, the incredible red crest raised to attract the females. The contrast against the gloomy jungle was fantastic when I looked through my 200–400mm lens. It wasn't a clear shot, wild ones never are (a lot of pictures you see are in captivity), but I liked that because it showed the bird's true habitat. The light levels were appalling, so I put my weight on the top of the lens to keep it steady while I took the first few shots. Such low shutter speeds demand a lot of discipline to get sharp results, and one of the lessons you learn early on is to pick every shot like it's your last. So I did and managed to get a few decent shots before the cock fluttered off. In fact, this was my last audience with him and we left soon after as the jungle had become silent again. The cocks were resting up for the day, ready for the following morning.

The group was elated and I felt really good, too. It was a real privilege to see such a wonderful but seldom-seen bird and the experience far outweighed the photography. But that should be no surprise to those who know me as a certified animal hugger! **AP**



ROTH PICTURES © STEVE BLOOM



STEVE BLOOM

The world's leading wildlife photographer is bringing his expertise to AP. Steve has written dozens of books on wildlife photography

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT

Steve Bloom explains how he captured this enigmatic image of zebras in Africa, and why, several years later, he decided to convert the image to black & white

I TOOK this image in the Masai Mara National Reserve in Kenya while I was working on my book *Untamed*. It was taken during the migration season. At this time there is a tremendous amount of rain, which makes the grass grow and provides food for the zebras. The animals will follow the rain as it moves across the region. This is a risky business as it involves crossing rivers and there is a chance of being eaten by crocodiles.

There had been a lot of rain on this occasion. Normally, I would open the sunroof on the vehicle and pop up like a jack-in-the-box to take my shots. Working in this way enables you to see further into the scene, but the heavy rain meant I couldn't do this. Instead, I took this picture from inside my vehicle with the window open and resting my camera on beanbags.

The rain was getting into the car, so I used dustbin liners to try to keep it out. You can buy special equipment for this, but I



'By framing my shot in this way, the heavy clouds become a subject in their own right'

TALKING TECHNIQUE

In his autobiography, Ansel Adams (*Ansel Adams: An Autobiography*) spoke about revisiting older prints. In one respect, a print is for life, but there is always room for interpretation at a later date, especially if you are working digitally and shooting in raw. New software may become available that allows more to be exacted from the original image. When I looked at my zebra image some time after I took it, I wondered what it would look like in black & white – if it would become a stronger image, for example. Consequently, after scanning the image I decided to convert it to monochrome (Image>Mode>Greyscale) then back to RGB (Image>Mode>RGB). I then adjusted the tone using the red, blue and green sliders on the Channel Mixer (Image>Adjustments>Channel Mixer) and finally boosted the Contrast slightly to increase the sense of depth and make the scene more alluring. I was also

keen to make an archival limited-edition print. We're living in an age of new digital printing techniques and I wanted to explore the different options available. I printed the image on Hahnemühle Museum Etching paper (a heavyweight fine-art matte paper) using an Epson Stylus Pro 9900 printer. I used an archival inkjet process known as giclée, which involves spraying fade-resistant archival inks onto the paper. Using this printing process with matte paper helped to bring out the film grain and contrast in the image. If you're using the term 'archival' to describe a print, you have to do everything you can to make sure that in 150 years' time the print is still as good quality as the day it was printed. The inks, paper, frame and fixings used have to be of the finest quality, and correct storage in a cool, dry place away from direct sunlight is essential.

was using what I had to hand. It was quite windy and the bin liner was flying all over the place. I made sure it didn't flap over the end of my lens and appear in my shot, but it seemed to have a mind of its own!

When shooting from a vehicle on safari it's important to switch the engine off because it's more environmentally friendly and it reduces vibrations that could lead to a shaky image.

Wildlife photographers should never forget that they are visitors and therefore be respectful of the animal's territory. Things like not leaving litter or making noises to get an animal's attention are very important for the wellbeing of the animal.

There's a great attraction for shooting wildlife images just after sunrise or sunset when the light is soft. Overcast light can desaturate the colours in an image and make subjects look flat. If you find yourself shooting in these conditions, you need to find a way to exploit the less favourable light

and turn it to your advantage. One way is to make a feature of the moody sky if there is one. On the day I was shooting the sky was quite contrasty and brighter areas were interspersed with darker ones. In this image two-thirds of the frame is sky with the zebras in the bottom third. By framing my shot in this way, the heavy clouds become a subject in their own right.

I like the drama of the dark clouds, and there's a great dramatic intensity about the whole scene – the lashing rain, the rumbling sky and the zebras that were looking so sorry for themselves. With a scene like this the last thing you want to use is a telephoto lens – unless you want to come in close on just the animals. A wider lens is much better for capturing the surroundings and allowing you to make the most of what you see in front of you.

I wanted to show the zebras within the landscape, so I used a 24-70mm lens with my Canon EOS-1N camera. My camera

was loaded with Fujichrome Provia 100 film push-processed to ISO 200. I could have used a red filter to darken the sky, but it was dark enough. Later, I did some dodging and burning in Photoshop to bring out the clouds even more. When photographing rain, the drops show up more clearly against a dark background – you can clearly see the flecks of rain in this image. I also took care to lighten the raindrops with the Dodge tool so they stand out against the sky.

This image may look as though it was taken at a slow pace with every element in the frame neatly planned, but as is almost always the case with wildlife photography there was every chance the zebras would walk away or the scene would change – and if this happened, the moment would be lost. Consequently, I had to be quick, especially working in rapidly changing light conditions as every second counted. **AP**

Steve Bloom was talking to Gemma Padley



To see more images by Steve visit www.stevebloomphoto.com. Signed copies of Steve's book *Untamed* published by Abrams and priced £29.95 are available from www.stevebloomshop.com. Limited edition archival prints are also available to buy. Email info@stevebloom.com

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SOFTWARE USED Adobe Photoshop CS4

SKILL LEVEL Varies

TIME TO COMPLETE  Varies

SYSTEM REQUIREMENTS Windows or Mac


Correcting white balance

It can be frustrating to discover that your camera was set to the wrong white balance when you took the picture. **Chris Gatcum** explains how to correct the resulting images

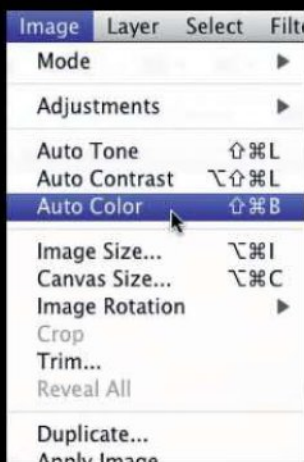


AUTO COLOUR

SKILL LEVEL 

TIME TO COMPLETE  1 minute

Every image-editing program has an 'automatic' colour-correction option, even Photoshop CS5, but it's fair to say that most enthusiasts quickly develop a form of snobbery towards this level of automation, overlooking it in the same derisory way that they might look at the Auto setting on their camera's mode dial. That doesn't mean it should be ignored entirely, though. Selecting Image>Adjustments>Auto Color from Photoshop's menu only takes a couple of seconds and is easily undone if you don't like the result. With this image it's perfectly acceptable.



Before



THE ABILITY to control the colour of an image using your digital camera's white balance is a far cry from the days of film. With film, emulsions were balanced for either daylight or tungsten and, apart from some being slightly cooler or warmer than others, pretty much everything else came down to filters fitted to the lens at the time of shooting.

However, just because digital capture makes it easier to record colours more accurately, it doesn't necessarily mean they always will be. Your camera's automatic white balance can


sometimes get things wrong, while using preset values leaves you open to the possibility of 'user error' and having the incorrect setting selected when you take a shot.

That's what happened here – the camera was switched to a shady white balance for a previous shot, but it wasn't checked and set to daylight for this subsequent image, resulting in an overly warm picture. If I had been shooting raw files this wouldn't have been a problem, as the correct white balance could have been selected when

the file was converted. However, if you're shooting JPEGs the settings you use to take a shot are pretty much immutable.

Of course, this is where image-editing programs come in, allowing you to change the colour of an image at will. There's a number of ways in which this can be done, and for this *Last Resort* I'm going to see how three of Photoshop's colour adjustment tools deal with the problem, ranging from a simple one-click solution through to more advanced manual adjustments that provide greater control.

COLOR BALANCE

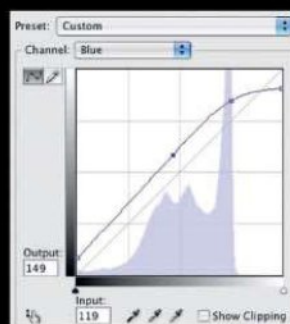
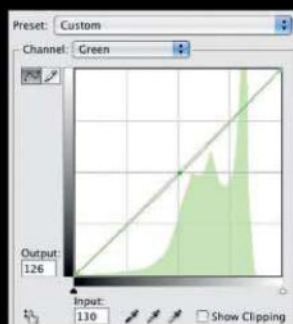
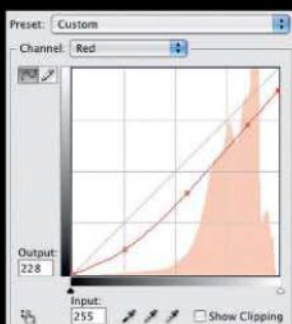
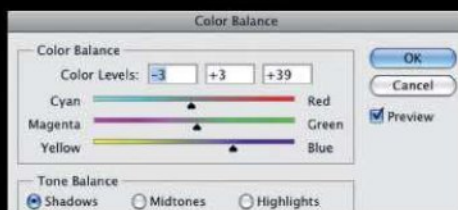
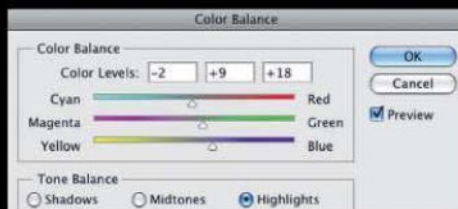
SKILL LEVEL 

TIME TO COMPLETE  5-10 minutes


In Photoshop, the Color Balance tool (Image>Adjustments>Color Balance) allows you to adjust the individual colour channels (Red, Green and Blue) in the Highlights, Midtones and Shadows areas. This makes it powerful for colour correction, especially in images that have cool shadows and warm midtones.

Like many tools, Color Balance is best applied as an adjustment layer so you can fine-tune its effect without degrading the image. This is especially important if you're also going to be adjusting the exposure and contrast using Levels and Curves adjustment layers as you can subsequently tweak them in harmony with one another.

Here, the Highlights, Midtones and Shadows have been treated in a similar way: decreasing Red (increasing Cyan) while increasing Green and Blue (decreasing Magenta and Yellow). Being able to target the key tonal areas independently means that the settings can be better matched to the image, which in this example meant the most significant changes occurred in the midtones.



CURVES

SKILL LEVEL 

TIME TO COMPLETE  10 minutes

Although it's more commonly associated with contrast control, Curves (Image>Adjustments>Curves) can also be used to adjust colour. As with Color Balance, Curves allows you to target the three colour channels independently, by selecting Red, Green or Blue from the Channel drop-down menu in the Curves window (where you would normally choose RGB for overall contrast tweaks). However, while Color Balance lets you target three tonal areas – Highlights, Midtones and Shadows – Curves allows you to adjust any point on the curve. This means you effectively have control over each of the 256 distinct tones that makes up each colour channel or, to put it another way, you

can manipulate every single one of the 16.7 million colours that make up an 8-bit image.

In theory, this makes Curves the ultimate colour-control tool, but it really is a case of 'in theory' – in practice it's a pain in the proverbial, for the simple reason that this level of control makes it very easy to spend an inordinate amount of time making infinitesimal adjustments to your image that ultimately get you to a stage where the picture looks worse, not better.

However, if you want to use Curves, the basic rules are similar to adjusting contrast curves: your light tones are at the top right of the curve and your darker, shadow areas are at the lower left end. The main difference is that moving the curve upwards will increase the colour of the channel you've selected, while lowering the curve will remove it.

In this example, I've used a Curves adjustment layer so I could go back and refine the curves if I wanted to. The Red curve has been lowered in a number of areas



(decreasing the amount of red in the image), while the Blue curve has generally been raised to 'dial in' more blue (with the exception of the extreme highlights). The Green curve has been lowered slightly in the middle to remove a perceived greenish tint in the midtones.

The biomes of the Eden Project in Cornwall as seen on the descent into the disused quarry where they sit



Lady of the night

Linda Rutenberg's delicate images of gardens in the night-time have drawn fans from all over the world, including the founder of the Eden Project. **Jeff Meyer** shadows Linda and husband Roger on one of her shoots during her stay as artist in residence at the famed conservatory

'YOU MUST be Linda's visitor,' says a greying gent in a red sweatshirt, holding open the door amid the drizzle. Inside they all wear red Eden-branded sweatshirts and wellies as they coordinate the exodus of some 6,000 daily visitors from Cornwall's Eden Project, the world's largest conservatory famed for recreating habitats from all over the globe. One man offers a chair, another offers a chocolate bar. I decline. Tonight I am joining Canadian photographer Linda Rutenberg and her husband, Roger, for dinner in their on-site cottage before shadowing them on one of their nightly shoots through the Eden Project's biomes.

A self-dubbed 'Lady of the Night', Linda is riding a wave of interest in her night-time garden photography. This has carried her from North America to England, where she has just concluded a stint as the artist in

residence at Eden. Having been introduced to Eden founder Tim Smit through Peter Gabriel (via a mutual friend and fan of her work), she was offered the opportunity of a lifetime: to live on site for two months and have total access to Eden's biomes and the verdant gardens within them. Linda also had support from Imaging Expert, which calibrated her monitors and provided her with an Epson Stylus Pro 9900 printer, while PermaJet worked with her to find the best paper to bring out the subtle tones. Linda's residency has culminated with an exhibition of about 30 images, titled 'Eden at Night', on the ground floor of the Core biome until 31 July, comprised entirely of pictures Linda has taken during her stay.

'You're lucky,' says one of the Eden employees as Linda's car pulls up to the lodge. 'Linda's husband is an amazing cook.'



Roger lights from overhead, while Linda takes the picture



A bird of paradise
plant. This was
the final image
taken on the night



ALL PICTURES © LINDA RUTENBERG



'Cider? Whisky? Glass of wine?' Roger offers. On the hob is a pungent rice dish and a roast chicken that could tempt even a vegetarian. 'Don't be so English,' he says (Roger is originally from Maidstone, Kent), pushing a plate of poppadoms and telling me to make myself at home. In the conservatory of the 400-year-old cottage where they're staying, Linda explains the origins of her ongoing 'At Night' project.

Having spent most of her career as a street

photographer, Linda realised a few years ago that she wanted her next project to be something completely different. It was around this time that she also switched to digital imaging, trading her Nikon F100 for a D70. As one not prone to reading manuals, Linda decided to give herself a small project to help her learn how to use her new camera.

'A major theme in all my work is this idea of "transformation." I like to take realistic-looking images and in some manner transform them into something else,' she says. 'Likewise, I've always been intrigued

One of several suggestive images she has captured for her exhibition at Eden, Linda strives to capture soft, muted tones such as in this lily

by the night. I like the atmosphere of it. I'd worked in b&w for most of my career, but with digital I thought I would try using colour. Because I'd been a street photographer, I'd also shot mostly in cities. One thing I noticed is that we are losing our sense of night-time in urban areas due to all the artificial lighting. I wanted to see if I could find areas in Montreal that still had that sense of mystery about them at night. I wanted to capture a sense of darkness enveloping my subjects.'

Soon after this Linda got a commission to photograph a garden in the frigid north of Canada, where snow covers the ground most of the year. It's a unique place, she says, because plants should not grow there. But warm winds that pass through allow many species to survive.

'When I got there the director told me the best light was in the morning and that he would give me a key to let myself in and shoot before the garden formally opened,' she recalls. 'I thought was very gracious, and I said to him, "My husband and I have a Volkswagen camper. Can we park inside and you can just lock us in?" He said sure.'

'And then I thought: I'll be in the garden at night. So I asked if he minded if I shot the garden at night, and he said not at all. He even gave me extra torches to use.'

That first night Linda's technique was rudimentary. Using duct tape, Linda and Roger fixed three torches to a tripod and wandered around shooting plants and flowers without diffusers or anything. 'Of my first images, many were blasted out by light,' she says. 'But with this crude lighting I got some really interesting pictures.'

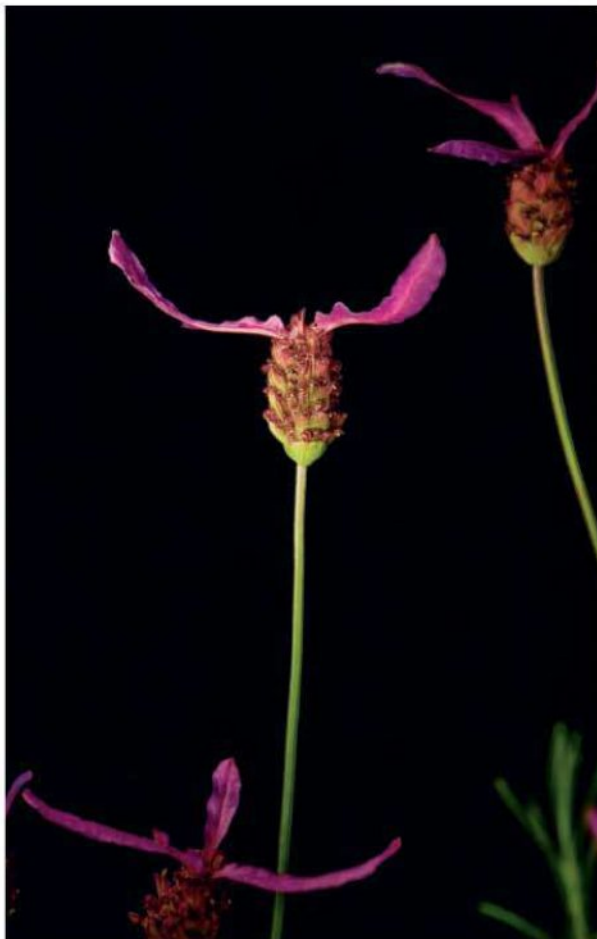
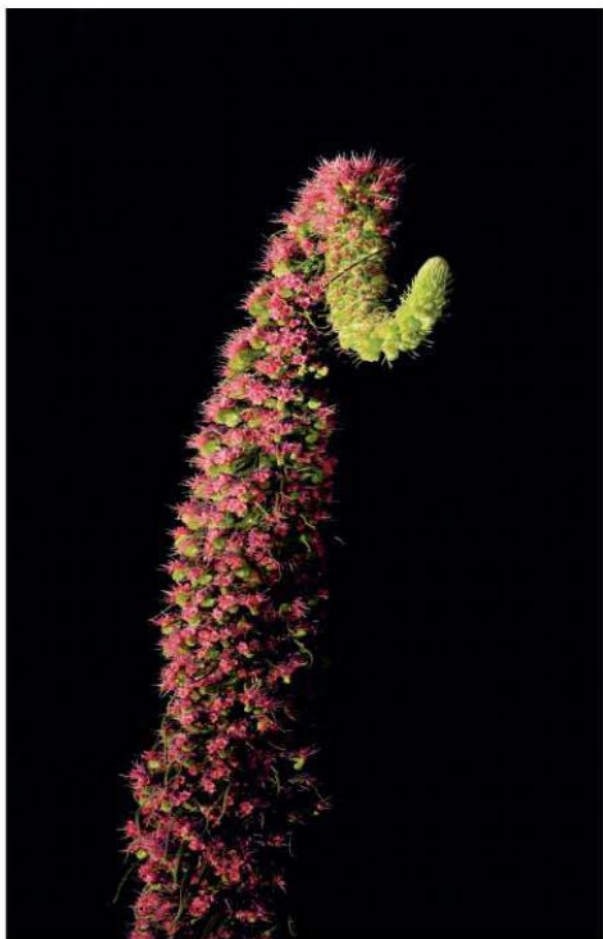
With experience, Linda and Roger have honed their craft. Linda can guess with considerable accuracy what shutter speed will give her the subtle tones she's after, and she can ascertain before shooting whether it's a 'one-light or a two-light job.' Roger, as well, now instinctively knows how long to let his light fall on, under or above a subject to get the muted result Linda is after.

Linda realised after this first garden shoot that she had never seen anything like this before. And from this point her small project snowballed into an opus of career-defining potential that sent her from Montreal, across the United States and now to Cornwall.



After a stunning dinner, we are waiting for nightfall. Linda phones the security lodge to let them know we will be shooting in the Mediterranean biome. She gathers her tripod and Nikon D700 (a recent replacement for her D70) and Roger gathers his Maglite torches. His lighting set-up is simple. Roger carries two or three torches of varying size and intensity. Using some black card he has rolled into a cone, he attaches the wider end to the bulb end of the torch so that the light shines through the narrow hole at the tip of the cone. This concentrates the light, allowing for more targeted illumination of the subject while objects around it remain in darkness, he says.

'The beauty of working in digital now is



Far left: Roger lit this plant from the side, while Linda moved her tripod around to its front to make it appear as if emerging from darkness

Left: Linda takes a slightly wider view to include surrounding flowers

Below left: Because green absorbs more light, Roger has shone the torch on this plant longer than he would others



that I can see the exposures straightaway,' Linda says. 'Getting the perfect exposure is the key to my work. If I can see there's not enough light on one portion of the plant, then I can do it again and change the exposure. I prefer to get it right in-camera. It's only the odd shot now that Roger and I need more than one try to get right.'

Because she's working with long exposures ranging from 15secs up to 5mins, Linda says it's very important to understand light and be able to predict how an image will look. To help her visualise her pictures, she will walk around a garden (or biome, in this case) in the afternoon to see what's in bloom. Then when she returns at night she has a rough idea of what to look out for. But apart from getting maps and exploring the pathways to get her bearings, that's it.

'Often the things of interest you've noted during the day aren't as interesting at night,' she says. 'Many times it's the mundane subjects that look more appealing. Leaves, for instance, will take on a new colour, or shadows will make a plant appear like an insect. The unfurling of a leaf that no one notices in the day will seem much more beautiful when isolated by darkness. In many ways I feel like the garden is my darkroom and I'm creating these images with light.'



With only a backpack and tripod, we enter the gate into the Mediterranean biome. Stepping over seedlings, we enter the stillness of a

Cypriot evening. 'I can't tell you how many times we've arrived at the grounds and staff wonder where our strobes are,' Linda jokes. 'They're shocked by the simplicity.'

Placing her bag and tripod on a bench beneath some olive trees, Linda and Roger walk the trail, torches in hand, looking for suitable subjects. A bird of paradise plant immediately grabs their attention, as does a towering lupin. There are about 12 subjects in total they decide to return to.

'Linda is the person who says I want to take a picture of this and I want to stand here,' says Roger. 'She sees the potential images, and my job is to paint the subject with light and determine the areas that need the most light. Green is always trickiest; you really have to spend time on the green foliage with your torch to bring it out in the image.'

'It's like reciprocity failure,' says Linda. 'You have to compensate for it. Your exposure does not reflect that green absorbs the light so it will always come out underexposed.'

'That's why I normally build up the green first,' Roger continues. 'I start with the surrounding leafage, then maybe light the stalk. Then I may put my light inside the cone and play around with the flower itself. The hardest part is to isolate the flower and keep the light away from everything else. You have to do this while moving around so as not to blow out the highlights.'

'That's the secret,' Linda adds. 'I teach this to people, but they will blow out the subject. You have to disperse your light to get an even, subtle exposure.'

Right: A Maglite torch similar to that used by Roger



We're making the rounds. Linda sets up her tripod on the pathway, just a foot or two away from her subjects. Particularly tricky is a bear's breech set against a white wall. She's trying for the shadow against the wall, but the bright white is complicating the exposure and Roger's lighting technique. It's the only image so far that they haven't captured on the first or second attempt.

'The problem with composing these is you don't have a sense of scale,' Linda says. 'You don't know whether you're looking at something small or something large because you don't have anything to compare it to. You're just looking at darkness.'

Generally, if it's a flower or tree, Linda is looking to single out texture or form. Roger will light from the side to accentuate texture, and if he goes in close he will put a tissue over the torch, secured with an elastic band, to diffuse his light. Wider scenes might warrant a more poetic look. Wideangle shots are more complex, however, because they require even longer exposures, sometimes minutes long. And Linda doesn't use a timer – she counts her exposures, as does Roger while he's moving around with his torches.



Right: This unfurling leaf would not be worth photographing during the day because of a busy background and competing colours, but at night Linda can emphasise its form



After the tricky white wall and a reporter accidentally moving the tripod during another shot, Linda and Roger are on a roll. They're moving steadily along.

'The great thing about working in these biomes is that you can take your time and do things properly,' Linda says. Working outside brings all sorts of other obstacles besides the darkness. The slightest breeze, for instance, means you can't get a picture. Keeping things in focus becomes impossible.

Linda is also benefiting from two lenses on loan from Nikon – a 14–24mm and a 105mm macro. 'They're so sharp,' she says. 'Nikon lent them to me, but I think I'm going to have to grovel because I can't go back to using my old lenses again.'

'With these lenses, especially the wideangle, f/22 makes everything you see sharp,' Roger says. 'I'm not talking about just in focus. It's incredibly sharp. Closing down the aperture to f/22 and using longer exposures, we can get crispness we were never able to get before.'

'But I don't use f/22 very often, Roger, except to show the enormity of a space,' Linda counters. 'Normally I use f/8 or f/9, and my exposures are between 30secs and 5mins.' Her exposures are a little longer because she shoots at ISO 320 or 200 to avoid any grain or pixellation.

Linda also says she never used a macro lens for close-ups before she was loaned the 105mm. She prefers getting physically close to her subjects. What's more, she also has her reservations about zoom lenses. 'People rely on zooms too much to see,' she says. 'I like to use a single lens throughout a shoot, ideally at the same focal length, and make myself see things of interest.'

Linda sets up to the side of a lupin, but Roger suggests another angle. Linda moves her tripod around to the front of it and agrees. The curve of the flower head appears to emerge out of darkness. She gets the shot in one attempt, and everyone agrees it's one of the best shots of the night so far. Now pushing midnight, we go to the final shot: the bird of paradise plant.

'I've never had two months to just photograph every day,' Linda says, as she breaks down her tripod after getting her final shot in one go. 'Because I've had such good support from Eden, Imaging Expert, PermaJet, Shiraz and others, I've been able to be heavily involved in the production, editing and printing – the whole creative process. It's been a real luxury to have this opportunity where my only responsibility is to create.'

Just before midnight my taxi arrives. 'You're just in time, mate,' says the cabbie. 'All the firms stop taking calls at midnight.' The rain has finally stopped. Linda and Roger wave goodbye and drive off into the blue moonlight, which glints off the tops of the biomes at the bottom of the old disused quarry. **AP**

To see Linda explain her work at the **Eden Project** and for a sneak peek at her exhibition, visit <http://www.youtube.com/watch?v=6bYSF7zbpoy>

DO IT IN DAYLIGHT

THE BEAUTY of Linda's work is that you don't have to have access to an Eden Project or kit worth thousands of pounds to get great pictures. However, what you do need is free time. And if you work full-time, have children or just happen to live in Iceland where it never gets dark at this time of year, finding the time at night to shoot your garden may be your biggest obstacle. Luckily, you can very simply

achieve the effect of darkness in broad daylight. All you need is an off-camera flash and a stunning subject.

By using an off-camera flash in daylight and placing it close to your subject, you can trick your camera into exposing for the light from the flash and underexposing the background. Like Linda and Roger, you don't need any fancy kit. Here's how to do it:

- 1** In manual mode, set the maximum flash sync speed for the shutter and use your aperture to underexpose the scene by 2–3 stops
- 2** Set your flash to the zoom setting, as a wideangle setting fans more light out onto the background that you're trying to underexpose
- 3** Position your flash close to your subject and aim it directly at your flower
- 4** You may get some overexposure in your highlights or your background might not be quite black, but you can fix this with a slight Levels or Curves adjustment or some burning. Or you can just shoot it again!



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APOY10

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

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AFTER five rounds of our 2010 Amateur Photographer of the Year competition, in association with Canon, we are approaching the home stretch. Some photographers are really asserting themselves, but we must stress that the competition is still wide open. The volume of entries remains incredibly strong.

As we've spent much of the year taking shots at traditional angles and wider focal lengths, we thought this was the perfect opportunity to mix it all up. In our sixth round, **Close To You**, we want you to look at the finer details and smaller subjects that you might overlook on an average day's shooting. On the following pages we have offered some tips and techniques to help you get started.

We would also like to remind everyone that it is vitally important to include a daytime telephone number and address so we can contact you in the event that you are shortlisted or win the round. Please also remember to include details of your image in your email entries so we can judge your image accurately. Without a sentence explaining what your picture depicts, our judges have to guess – and they may guess wrong! If you visit the link below you will find all the rules for entry, terms and conditions and the disclaimers that must be copied and pasted into an email entry.

Remember that the top 50 pictures each month all receive points on our league table, and the top 30 are printed in the magazine. Persistence pays off in APOY.

Be sure to look for the results from our current round, **Here Comes the Sun**, which will be published in AP 31 July.

**How to
enter
via email**

For full details of how to enter via
email and terms and conditions visit
www.amateurphotographer.co.uk/apoy10

Round six

Close To You

Please
see p29
for details
on how to
enter

In association with Canon

Canon

We've had months of chasing wide vistas, atmospheric light and other weird weather patterns. Round 6 is about finding that non-traditional view of a subject by getting close. Of course, working in such proximity to your subject requires a hand as steady as that of a carpenter to get a sharp picture in low light, but we're confident in your technical prowess.

Macro is often the first thought of many photographers when it comes to getting closer to subjects, and macro lenses or macro modes on digital compact cameras are spectacular at capturing detail in tiny insects, the surface of coins or the interiors of flowers. However, macro isn't the only option for getting closer.

Telephoto zooms can give the effect of compressing perspective and bringing your subject to the fore, or they can zoom in on the texture of an elephant's skin at your local zoo, for example. You might also notice patterns in cathedral walls that are worth a closer look. Even using a wideangle lens and getting next to your subject will add an interesting level of context to your image. On the right we've offered some tips to help get you started.

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Islands in the Stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain and bad weather	6 Mar	26 Mar	24 Apr
Everyday people	People in their environment	3 Apr	23 Apr	29 May
In bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets & sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or white	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec



DANIEL DENDLER

Insects

Insects are very difficult subjects. They are sensitive to movement, so slow motion is a must. The slightest temperature changes also cause them to leave for warmer environments, so avoid breathing on or casting a shadow over them. Lastly, lighting is an issue working this close. Try lighting your subject with flash and underexposing the camera's lightmeter by 1 stop. Your background should go darker and the insect should stand out.

Creating a frame

One way to add an extra element of interest to your macro and close-up shots is to shoot through some of the colourful leaves and petals around your subject. Depth of field drops as magnification increases, and using a large aperture can make it even more shallow. Framing the soft, colourful outlines of these leaves in the foreground, for instance, creates a sort of montage effect.



ALAN MCARDEN



JEFF MEYER

Wider angles

'Close-ups' don't necessarily have to be macro shots, and nor do they have to be flowers or insects. Simply getting close to a subject, such as a baby or a dog, with a wider focal length can offer equally stunning results as a highly magnified image. The wider angle adds a sense of context to your image.



Worth £1,399.99 RRP

1st prize

Our first-placed winner will receive Canon's EOS 50D and EF-S 60mm f/2.8 macro USM lens kit, worth £1,399.99. The EOS 50D features a 15.1-million-pixel APS-C CMOS sensor, Digic 4 processor and captures 6.3 frames per second with continuous bursts of up to 90 JPEGs. It also offers an ISO range of up to 12,800, making it perfect in low-light conditions. The EF-S 60mm f/2.8 macro USM is the first true macro lens in the EF-S series. It has an effective focal length of approximately 96mm in 35mm format, and offers high corner-to-corner resolution, contrast and image quality.



Worth £359 RRP

2nd prize

Our second-placed winner will receive Canon's 14.1-million-pixel PowerShot SX210 IS compact camera, worth £359. With a 14x wideangle optical zoom and Canon optical image stabilizer, smart auto and face detection, plus full manual control and HD movies, the PowerShot SX210 IS combines power with style.



Worth £159 RRP

3rd prize

Our third-placed winner will receive Canon's 12.1MP PowerShot A3100 IS, worth £159. This slim compact camera packs a big punch, boasting a 4x optical zoom with optical image stabilizer, motion detection technology, smart auto and easy modes, super vivid and poster effect and capability for VGA movies.

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Entry form

After you've read the rules, send your entry to:
Close To You, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 30 JULY 2010

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name
Surname
Address
Postcode

Daytime telephone no.

Email address

Picture details
Camera
Lens
Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm). Please return my entry. I enclose an SAE OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here. Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us. IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column.

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125 YEARS OF PHOTOGRAPHIC EXCELLENCE

This year is the **125th anniversary of the Leicester and Leicestershire Photographic Society**, and to celebrate we decided to publish some of the members' best images. The society was founded on 14 October 1885 and is one of the oldest photographic societies in the UK. An exhibition at the New Walk Museum and Art Gallery in Leicester has just opened. It runs until 5 September. For more details visit www.landlps.org.uk.

Jill Willis

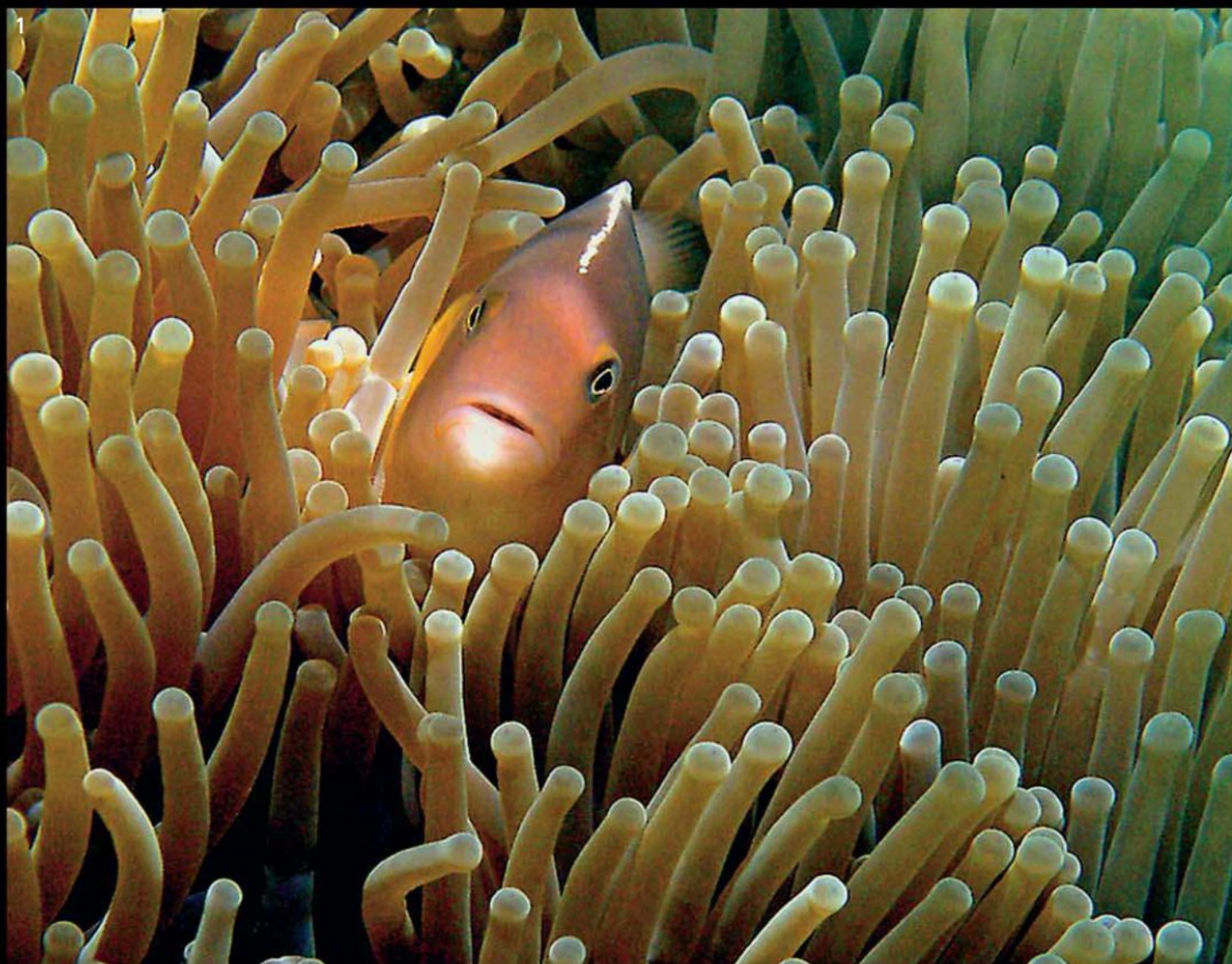
Leicester
Jill, 61, joined L&LPS last year. She enjoys photographing details and is working towards an RPS Associateship

Window

1 Jill photographed this window for a competition with the theme 'Dereliction'.

Panasonic Lumix DMC-FZ38, 1/160sec at f/4, ISO 80





Sally Mitchell Leicester

Sally is a keen diver and also enjoys snorkelling. Her favourite photographic subject is nature, both above and below the water.

Anemonefish

1 'I love the eye-catching colours of underwater photography,' says Sally. 'The light is best near the surface'

Olympus C-5050Z, 1/200sec at f/2.6, ISO 100, flash

Honeycomb cowfish

2 When shooting underwater images, Sally ensures the background is as uncluttered as possible

Olympus C-5050Z, 1/200sec at f/2.6, ISO 100, flash

Arcade

3 Sally angles her camera to incorporate patterns, lines and symmetry in her architectural compositions. This was taken inside the Galleria Vittorio Emanuele in Milan, Italy

Canon EOS 350D, 18-200mm, ISO 200

1



2



Ken Rasmussen

Oakham

Ken has been a keen photographer for more than 50 years. He joined L&LPS in January last year. His favourite subject is nature.

Bee in flight

1 Soft, muted colours form a simple, subtle backdrop to this photograph of a bee in flight

Canon EOS-1D, 300mm, 1/640sec at f/8, ISO 400

Lily

2 With its crisp reflection, this water lily image is perfectly balanced

Canon EOS 400D, 70-200mm, 1/500sec at f/6.3, ISO 400

4





Martin Janes

Leicester

Martin started taking photographs in the late 1970s. He loves to 'capture a moment never to be repeated' and hopes to build on his current successes and experience.

Train... 1

3 Martin took these images at the Great Central railway. He wanted to capture as much of the billowing steam as he could

Canon EOS 40D, 70-300mm, 1/200sec at f/9, ISO 100

Train... 2

4 Martin toned these classic steam-train images to make them look atmospheric and timeless

Canon EOS 40D, 70-300mm, 1/200sec at f/11, ISO 100



Martin Dickens

Leicester

Martin, 43, is interested in nature and underwater photography. He got into photography through his love of old cameras.

Flower close-up

1 The star-shaped stigma is a natural focal point in Martin's composition

Minolta Dynax 7D, 90mm macro, 1/45sec at f/9.5, ISO 400

Sue Wilson

Newark

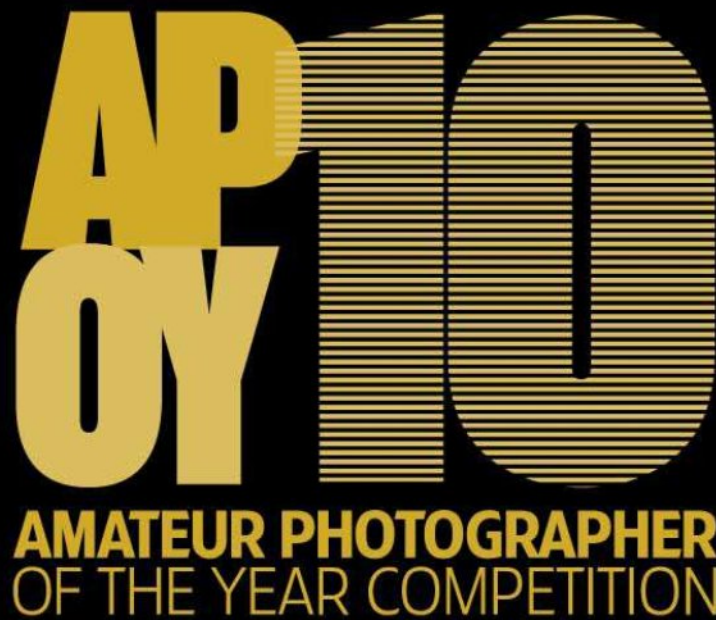
Sue took up photography 25 years ago and has been a member of L&LPS for many years.

Evening light

2 Soft colours and crisp reflections form an idyllic scene in Scotland

Canon EOS 40D, 10-20mm, 1/60sec at f/4.5, ISO 400





Please re-enter APOY Round 4 In Bloom

Due to a hard disk error on our APOY computer, we have lost and are unable to recover the majority of email entries for **In Bloom, Round 4** of our Amateur Photographer of the Year competition. The results of this round were due to be published in AP 26 June. If you entered Round 4 via email, please re-send your entry to **apoy@ipcmedia.com** by **Friday, 23 July 2010**. We still have all postal entries, so these do not need to be re-sent. Round 4 results will now run in our **21 August** issue. We apologise for any inconvenience caused.

If you have any further queries, please contact Jeff Meyer at jeff_meyer@ipcmedia.com or 0203 148 4123.

Elliott Erwitt
self-portrait, New
York City, 1998



Amateur Photographer's...

ICONS OF PHOTOGRAPHY

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New York City, 2000.
'Dogs have human
qualities, and I think
my pictures have an
anthropomorphic
appeal,' says Erwitt



© ELLIOTT ERWITT/MAGNUM PHOTOS

Elliott Erwitt

1928-present

Elliott Erwitt's observant, insightful and often humorous images make him a unique figure in world photography, writes **David Clark**

AT THE age of 81, Elliott Erwitt is one of the world's most famous photographers and one who has produced a significant body of personal work while maintaining a successful commercial career. He's best known for his use of irony and his seemingly limitless supply of visual puns and humorous juxtapositions, although he's equally accomplished at producing

touching and even sombre images.

Despite his achievements in photography, Erwitt refuses to take either himself or his profession too seriously. 'I studied photography by reading the instructions on a box of film,' he comments in an interview on the Magnum website. 'You don't study photography, you do it. Eventually, you develop certain skills... Photography is not brain surgery. It's fairly simple.'

However, although Erwitt makes his work look effortless, his images require a rare combination of skills. They include the ability to instinctively visualise and capture an insightful image and a sharp sense of timing.

Erwitt was born Elio Romano Ervitz in France to Russian-Jewish parents and brought up in Italy, but in 1938 the threat of fascism drove his family to emigrate to the US. They initially lived in New York, but he moved to Los Angeles with his father (who had separated from his wife) two years later. Soon afterwards, Elio Ervitz changed his name to the less conspicuous Elliott Erwitt.

Erwitt believes these early experiences

of living in different countries were crucial in determining his future character and career. 'Immigrants are different,' he wrote in the introduction to his book *Personal Exposures*. 'If you've had to change countries and languages a number of times, as I have, you get toughened up. You can take a lot of things that might cave in people who haven't had those experiences.'

The feeling of being an outsider made Erwitt, in his words, 'a dedicated people watcher', and he naturally gravitated towards photography. 'Shyness helped make me a photographer,' Erwitt continues. 'In high school I discovered that a camera gets you into situations where you don't really belong. Then it was proms; now, it's the White House or the back rooms of the Kremlin.'

While still at high school in Hollywood, Erwitt began working in a commercial darkroom, printing images of movie stars, then in 1944 he studied photography at Los Angeles City College. Afterwards, he started earning money as a photographer, mainly shooting



© ELLIOTT ERWITT/MAGNUM PHOTOS



weddings and other family events.

In the late 1940s, while looking for work in New York, Erwitt met key figures in photography who had a decisive impact on his career. One was Edward Steichen, at that time director of the Department of Photography at the Museum of Modern Art. Steichen was impressed by Erwitt's work and arranged his first commercial shoot. He also met Roy Stryker, the former head of the Farm Security Administration's information division, who later hired Erwitt to work as a documentary photographer for the Standard Oil Company.

Another photographer he met at this time was Robert Capa, who had recently set up the Magnum agency. A year or so later, while doing his US military service in Paris, Erwitt again met up with Capa and showed him some of his work. This meeting resulted in Erwitt being invited to join Magnum in 1953, immediately after completing his two years in the army.

Soon afterwards he began working for magazines such as *Life*, *Look* and *Holiday*. Since then, Erwitt has worked as a freelance news, commercial and advertising photographer, and some of his most famous images have been shot while on assignment. They include a picture of Richard Nixon and Soviet leader Nikita Khrushchev having a heated argument in Moscow in 1959, an emotional Jackie Kennedy at John F Kennedy's funeral in 1963 and Marilyn Monroe on the set of *The Misfits*.

However, it's mainly Erwitt's huge portfolio of personal work – pictures he refers to as his 'snaps' – that have made him a popular and influential figure in photography. He has shot these images in a range of locations, but has found museums, beaches and nudist colonies particularly fertile ground.

In the 1970s and '80s, Erwitt combined his career as a photographer with his work as a film director and producer, but since the 1990s he has concentrated entirely on

photography. He says he keeps working so he can finance 'expensive overheads and alimony payments' (he has been married four times), but also because he simply enjoys doing it.

Perhaps Erwitt's most famous subjects, and the ones by which he will be best remembered, are dogs. His first published dog picture was shot in 1946 and he has continued expanding this humorous and entertaining collection ever since.

'The dog pictures work on two levels,' he says in *Personal Exposures*. 'Dogs are simply funny when you catch them in certain situations, so some people like my pictures just because they like dogs. But dogs have human qualities, and I think my pictures have an anthropomorphic appeal. Essentially, they have nothing to do with dogs. I mean, what I hope they're about is the human condition. But people can take them as they like. If somebody likes what I do on any level, that's fine with me.' **AP**

BOOKS

Collections of Erwitt's work currently available include *Personal Exposures* (Norton, 1988) and the more compact *Elliott Erwitt Photofile* (Thames & Hudson, 2007). Books concentrating on particular aspects of his work include *Elliott Erwitt's Dogs* (teNeues, 2008) and *Museum Watching* (Phaidon, 1999).

WEBSITES

Erwitt's official website is www.elliottierwitt.com, which includes biographical material and a selection of his personal work, plus his advertising, fashion and corporate photography.

There are more pictures on the Magnum website, www.magnumphotos.com, together with an informative audio interview (<http://inmotion.magnumphotos.com/essay/personal-best>).

Pasadena, California, 1963

Biography

1928

Born on 26 July in Paris and named Elio Romano Ervitz

1939

Emigrates to the United States with his family and changes his name to Elliott Erwitt

1944-45

Studies photography at Los Angeles City College

1948-50

Studies film at the New School for Social Research

1951

Drafted into the US Army for two years, where he serves as a photographic assistant in the Signal Corps

1953

Invited to join the Magnum Photos agency by founder member Robert Capa

1963

Shoots his famous photograph of Jackie Kennedy at JFK's funeral

1968

Serves as President of Magnum for three years

1971

Directs his first documentary film, *Beauty Knows No Pain*

1980s

Produces 18 comedy films for US TV company HBO

1990s

Devotes his time to commercial, industrial and personal photography projects

'Dogs are simply funny when you catch them in certain situations'



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AP Testbench

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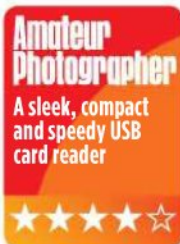


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Optimised high-speed file transfer can be achieved when paired with a UDMA CF card, with transfer speeds for 1GB of data (around 300, 10MP photos) just under 30secs for UDMA CF 300x, and 45secs for SDHC 133x Lexar Professional memory cards. I found the overall transfer speed was not affected by simultaneous use, as 1GB of images on both UDMA CF and SDHC cards took 75secs. The production feels slightly on the cheap side, but I would not expect to throw a card reader around. This is the ideal accompaniment to high-speed memory cards, particularly UDMA CF cards. **Tim Coleman**



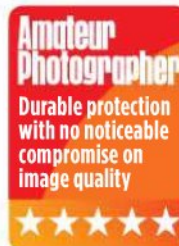
Tiffen Digital HT Ultra Clear filter £55.17-£85.81

For more information visit www.shop4filters.co.uk or call 01485 536200

TIFFEN'S HT (High Transmission) filters have a double-sided titanium multi-coating that provides tough, scratch-resistant protection. The filters are made using pure optical-quality glass and Tiffen's ColorCore technology, with a low profile, anti-reflective black ring. Available in a range of sizes from 52-82mm, the Digital HT Ultra Clear filter is designed for lens-protection purposes and can be used with other filters, so you rarely, if ever, need to remove it.

Any concerns regarding colour shift, resolution or loss of clarity proved unfounded when I tried the filter out. Scrutinising images of the AP resolution chart that I took using a Canon EOS 5D Mark II with and without the filter, and also when out and about, showed virtually no change. Fingerprint marks can be removed with ease and without worry as the titanium coating is durable.

This filter is well worth the price as there is no discernible compromise on image quality and it offers durable protection. A padded storage pouch is included. **Tim Coleman**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon IXUS 300 HS

We test Canon's latest compact camera, boasting a new HS system designed for low-light and fast shooting.

AP 10 July

Panasonic Lumix DMC-G10

Panasonic's most affordable 12.1-million-pixel micro-system camera is put through its paces.

AP 10 July

Canon 100mm f/2 vs Zeiss 100mm f/2 Makro Planar

Canon's sub-£400, compact L-series lens is pitched against a Zeiss optic worth £1,300

AP 31 July

Elemental Fugl-e

We put Elemental's new budget studio-lighting kit system to the test.

AP 31 July

Panasonic Lumix DMC-TZ10

We test Panasonic's 12.1-million-pixel compact camera with a 25-300mm Leica lens

AP 7 August



Fujifilm FinePix HS10

A 30x zoom range, DSLR-style handling, tilting LCD screen, a clever tourist-removing mode and a sub-£400 price tag make the **Fujifilm FinePix HS10** an interesting proposition



Angela Nicholson
Technical editor

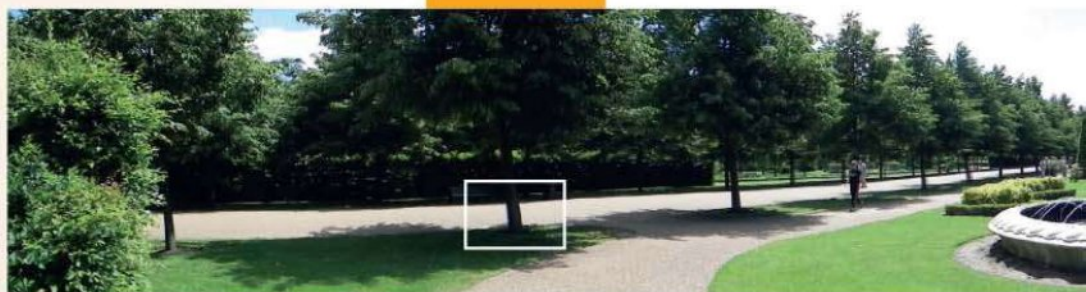
LOOKING at the specification of the Fujifilm FinePix HS10, it's easy to see the attraction of a bridge camera. With a huge zoom range that effectively spans 24–720mm (30x), its fixed Fujinon lens is only really restrictive for true wideangle lovers, and there are two forms of image stabilisation (sensor shift and digital stabilisation) to help ensure images at the longest end are blur-free. There are also a couple of useful features such as Motion Panorama mode for creating one-shot sweeping panoramic images and the unique Motion Remover option that is designed to remove moving objects, such as tourists, from photographs.

While novice photographers may appreciate owning a relatively advanced

camera that has the comfort of a fixed lens, more experienced users will like the DSLR-style handling, the ability to save images as raw or JPEG files and the fact that it costs less than £400.

BUILD AND HANDLING

With its deep, comfortable finger grip, the HS10 looks just like a small DSLR. As its 1/2.3in BSI-CMOS sensor is smaller than an APS-C-sized device, at its shortest point the 4.2–126mm lens, which has angles of view comparable with a 24–720mm optic



on 35mm, is about the same size as a standard DSLR kit lens.

Although the grip provides a secure hold and the main body of the HS10 feels quite tough, the memory card port cover feels a little flimsy and it's possible to wobble the lens barrel very slightly.

There are a few nice touches on the HS10, such as the mode dial on the top-plate, which is angled so that it is more clearly visible from the back of the camera. The shortcut buttons to the left of the LCD screen also work well in conjunction with the navigation controls when selecting the focus mode or white balance setting and sensitivity settings. However, there are also a few quirks. The flash mode, for instance, cannot be changed in aperture/shutter priority or manual-exposure mode, and in program mode it can be changed only if silent shooting option is deactivated. I also find it frustrating that it is only possible to scroll through the four-page record menu one feature at a time and not jump from page to page. It is particularly annoying that the option to record raw files is buried in the set-up menu, as some functions, such as the dynamic range expansion modes, cannot be used if raw files are being recorded.

Although the HS10's EVF isn't up to the same standard as the units found in some Micro System Cameras, it is reasonable. However, it makes colours look very saturated, and even with the enlarged views I found focusing manually quite tricky because there's not quite enough detail visible in either the EVF or the 230,000-dot LCD screen. On the plus side, I found that the LCD screen provided a fairly clear view of the scene even in bright ambient light.

PERFORMANCE

Images from the HS10 are generally well exposed and vibrant. The automatic white balance system performs well in a range of situations. Images captured in shade look suitably (but not excessively) cool, and those taken in warm sun are fairly neutral. Of the two available colour styles, Standard and F-chrome, I would stick with the Standard option. Standard produces less saturated images than the F-chrome mode, although it can still produce colours that are a little too strong for my taste. Scenes that contain lots of foliage appear to be a particular challenge and the greens are sometimes rendered unnaturally vivid with a bit too much blue.

My images and our resolution tests confirm that at the lower sensitivity levels the HS10 is capable of capturing a reasonably high level of detail for a camera with a 1/2.3in sensor

AT A GLANCE

BRIDGE CAMERA

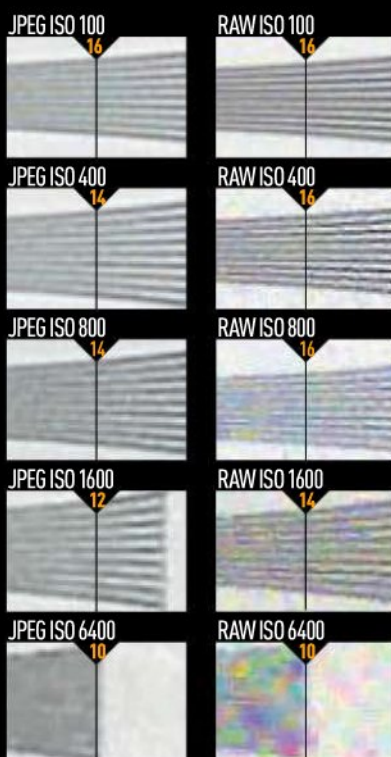
- 10.3 million effective pixels
- 24–720mm (equivalent) fixed lens
- EVF and 3in tilting LCD
- Full HD (1080p) movie recording
- Street price around £375



An effective focal length of 720mm is useful for tight compositions of small, distant subjects

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 105mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FUJIFILM UK LTD, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LD. Tel: 01234 572 000. www.fujifilm.co.uk

and 10.3 million pixels. I would avoid using the highest sensitivity settings, though.

Its impressively wide focal range makes the HS10 a very attractive camera to take on holidays, day trips and family days out, when a DSLR kit with a full selection of lenses is impractical. At 720mm (equivalent), the longest point of the lens also gives it great potential for shooting wildlife and distant subjects. Unfortunately, although the autofocus system performs reasonably well at shorter focal lengths, it is slower when the lens is used at its longest focal length. Even in bright light and when there's a subject with contrast under the AF point, the lens can hunt and fail to find its target, making it unsuitable for use with moving subjects.

Shooting Motion Panoramas with the HS10 is easy and quite addictive. Once the Panorama option is selected on the mode dial, the LCD screen display indicates the direction that the camera should be panned (left to right) and an arrow moves across the monitor tracking the progress of the movement. I found it tricky to judge the framing at first as the height of the image can be shorter than what is visible on the screen, but after a couple of attempts I got the shots I wanted.

When scaled to fit on screen or to print on an A4 page, the 720-pixel-wide panoramas look good, but closer inspection reveals that some elements are ghosted.

Fuji's Motion Remover mode works by taking a series of five images that the camera then merges to produce a single five-million-pixel picture, with any moving element, such as a tourist, eliminated. Using this mode is easy, as it is simply a case

of selecting the correct mode from the Advanced options and setting the total time (0.5sec-20secs) over which the images are shot. Slower moving subjects require a longer time so there is more movement between the images, but the camera needs to be stationary so that framing remains constant.

I found the Motion Remover very hit and miss. On one occasion I took a sequence of five images, only two of which had a person in the frame, yet they still appeared in the final picture. **AP**



Close inspection reveals ghosting around many elements in the shot

Facts & figures

RRP	£379
Sensor	1/2.3-inch BSI-CMOS with 10.3 million pixels
Output size	3648x2736 pixels
Lens	Fujinon 30x 4.2-126mm f/2.8-5.6 (equivalent to 24-720mm)
Closest focus	50cm, 10cm in macro mode, 1cm in super macro mode (from lens surface)
File format	Still: raw, JPEG, raw+JPEG simultaneously. Movie: MPEG4 (MOV, H.264/AVC, ISO standard)
Compression	Two-stage JPEG
Sensitivity	Auto ISO 100-6400
Colour space	sRGB
Shutter speeds	1/4-1/4000sec (auto), 4-1/4000sec (all other modes)
Metering system	TTL 256-zones metering, centreweighted, spot
White balance	Automatic, 6 preset, custom
Exposure modes	PASM, panorama, 15 scene modes
Drive mode	10fps for 7 raw files, self-timer with 10sec or 2sec delay
Focus	Single AF, continuous AF, manual focus
AF modes	Area, multi, centre, tracking
Electronic viewfinder	0.2in, approx 200,000-dot, FLCD monitor. Approx 97% coverage
LCD monitor	3in, approx 230,000-dot, colour LCD monitor. Approx 97% coverage
Interface	USB 2.0 High-Speed, HDMI
Storage media	Internal memory (approx 46MB) SD/SDHC memory card
Power	4x AA-type alkaline batteries (included), Ni-MH rechargeable batteries (optional) or Lithium batteries (optional)
Weight	Approx 636g (excluding battery and memory card)
Dimensions	130.6x90.7x126mm

Verdict

IRONICALLY, one of the challenges for the bridge camera genre stems from the fact that they look like digital SLRs, so some people expect DSLR-like performance from them. The Fujifilm FinePix HS10 is one of the best, if not the best bridge camera I have used, but it cannot match a DSLR for performance. It can be frustrating trying to shoot a tightly composed wildlife image and discover that the lens doesn't immediately snap into focus, but sharp, detailed results are possible at the lower sensitivity settings. It is clear that Fujifilm has made some headway with noise minimisation and reduction as low- to mid-sensitivity-level images make pleasant A3 prints. The Motion Panorama and Motion Remover modes are far from perfect, but they are a good start.



APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Wedding car Nick Pither

Canon EOS 400D, 33mm, 1/50sec at f/5.6, ISO 100

NICK doesn't say whether or not he is a wedding photographer, but he was obviously at a wedding when he photographed this leaping jaguar on the front of a wedding car. Pictures of car emblems are not uncommon as they tend to look nice and show status, but they are deceptively difficult to photograph well. However, that is exactly what Nick has done here. The key elements are the wedding ribbon around the jaguar's neck, which separates this from most other pictures of car emblems, the downward-looking view showing the sky reflecting in the chrome and the warm-coloured gravel on the ground.

It's a well-taken shot, but the contrast could do with a boost. I've added quite a lot of contrast, via a Levels layer, to make the picture fairly stark, and then set the layer Blend mode to Luminosity to prevent the colours from super-saturating. However, in darkening the

yellows and blues they have come out a lot stronger. This makes a striking picture mixing strong complementary colours and a powerful composition of triangles.

As an alternative I've converted the image to black & white and boosted the contrast even further to make the metallic jaguar really stand out. It has produced rather a harsh image so, as this is a wedding photo, I've turned it into a duotone by adding some nice warm tones. I then switched back to RGB mode and reduced the saturation dramatically to leave just a hint of warmth in the blacks and the darker tones. That helps to take the edge off the contrast.

This is a great shot from Nick, and although I've done some work on it he provided the original idea so I'm going to make it my picture of the week.

PICTURE
OF THE
WEEK

Original



Boosted contrast



Duotone



WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for Life

Good morning, Lac du Salagou!

Michael Willingham

Sony Cyber-shot DSC-W110, 1/8sec at f/3.2, ISO 125

SUNSETS and sunrises look distinctly different. Sunrises are generally more subtle and have most of their colour closer to the horizon. Given the choice (getting up early aside), I'd choose a sunrise every time. Michael was out fishing in the south of France beside Lac du Salagou when he encountered this wonderful scene. He shot it successfully with a compact camera, which demonstrates yet again that you don't need a flash camera to take good pictures.

I like the sense of symmetry that Michael has achieved here with a crystal-clear reflection mirroring the volcanic stack. The picture is very sharp, and if you look closely you can see the cross on top of the church – the camera has brought out a lot of detail. For me, though, the picture is a long streak through the middle of a wide frame, and although the blue in the sky and water is lovely, we don't need to see so much of it. There seems to be a lot of unnecessary space, so I've cropped the image to a 16x9 widescreen format because it suits the subject matter. I also darkened the volcanic stack from a semi-silhouette to an absolute silhouette by boosting the contrast using Levels. This has also served to enhance the colours in the sky, increasing their saturation, which I think works really well. What it leaves us with is the essence of the original landscape, but now it has been turned into something a little more graphic. It's a great scene, but my advice is not to be afraid to crop your pictures, even to an entirely new format that your camera does not offer.



TOP TIP

I know I've said this many times before, but it's always worth repeating: don't be afraid to crop your images, especially to a new format that suits the subject better

TOP TIP

Make sure there's enough space around your subject so that it feels comfortable in the frame and looks as though you've included the object on purpose rather than by mistake



Hillsborough House

Stirling Stewart

Konica Minolta Dimage A2, 28-200mm, 1/60sec at f/11, ISO 100

STIRLING took this picture of a lake and gazebo in the grounds of Hillsborough House in Hillsborough, County Down. I presume Stirling was attracted to this scene by the reflection of the gazebo in the water, and who could blame him – it is a spectacularly beautiful scene. The contrast between the white gazebo and the dark foliage of the trees behind, as well as the midtone foliage of the grass and the light on the giant leaves near the water's edge, make for a fantastic picture – the contrast of textures and tones is lovely and very relaxing.

Compositionally, though, things feel just a bit too cramped within the frame because the top of the gazebo is uncomfortably close to the top edge. The subject needs space to breathe and feel as though it has been deliberately placed within the picture.

The way to make sure that everyone knows the subject's placement is intended is to put just enough space around it. Obviously, I can't create space in this picture that isn't there, but I can give you an idea of what I mean by using the Clone tool in Photoshop to add an extra strip to the top and bottom of the picture. By adding this space, the gazebo now sits nicely on a third and it feels much more comfortable within the picture. Also, the photograph as a whole feels much more relaxing.

It's a good effort, Stirling, but you need to be aware of your framing. As you can see from my edited picture, cloning in extra trees and water after the fact really isn't the ideal way to deal with the problem.

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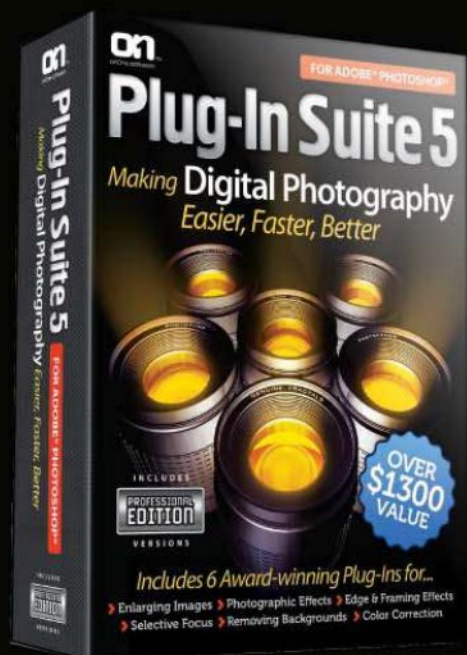
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AskAP

Let the AP team answer your photographic queries

IMAGES ARE TOO 'SOFT'

Q I regularly submit photographs to the Alamy stock library, but have recently started to see some images fail quality control for the reason that they are 'soft or lacking in definition'. These images are nearly always shot on my Nikon 16-85mm f/3.5-5.6 DX VR lens with my Nikon D200 DSLR. I know this isn't a professional lens, but I would have thought it is good enough for this type of work. Do I really need to buy something else? **Christopher Pike**



A Alamy's 'soft or lacking in definition' label often surprises photographers submitting images to the site, but the problem does not necessarily lie with your lens. In a recent blog post (www.alamy.com/contributor/help/prepare-images.asp), Alamy also cites interpolation of the image beyond its limitations, overuse of noise reduction and subject or camera movement as reasons for an image appearing to be 'soft or lacking in definition'. Without seeing your images it's hard to say which of these is

responsible, although over-interpolation is a common problem.

The 12-million-pixel images from your DSLR will need some interpolation to get up to the required file size for Alamy. This used to be 48MB, which should be possible from the D200's output but only if the image has not been cropped first. Recently, the limit has been dropped to 24MB, meaning you won't have to interpolate as much. I think it's worth preparing your images again to this new file size and re-submitting them. **Ian Farrell**

LENS ALIGNMENT

Q I have been having problems with my photography and don't know how to diagnose what is wrong. I use a Canon EOS 40D and two Sigma lenses – a 24-70mm f/2.8 and a 70-300mm f/4-5.6 APO – both bought new. With the 24-70mm f/2.8, images are sharp along the right-hand side, but the left of the image is out of focus or gets softer. The 24-70mm was an expensive lens and cost more than the 70-300mm. Do you know what could be wrong with it? **Peter O'Hare**

A This problem is usually caused by the lens being out of alignment, meaning that the image plane projected by the lens is not parallel to the sensor. The problem should diminish at smaller apertures. A misaligned lens mount on your Canon EOS 40D could be to blame, but then you would expect to see this fault with all your lenses. As the 70-300mm optic is fine, it sounds like your 24-70mm f/2.8 is at fault. Has it been dropped or banged recently, or transported in such a way that this could have happened accidentally, such as in the hold of an aeroplane? You should send the unit back to Sigma for repair. Contact Sigma on 01707 329 999, or email service@sigma-imaging-uk.com and include a JPEG file showing the problem. **Ian Farrell**



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Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.



CONVERTING TO TIFFS

Q Following reviews in AP, I bought a Nikon D60 camera and Corel Paint Shop Pro Photo X2 software, which I use to do voluntary photographic work for the National Monuments Records office. The office recommends that photographs are captured as raw files and converted to TIFFs before any adjustments are made. The D60 will record the images as NEF raw files, but will not convert them to TIFFs and neither will Paint Shop Pro. Can you recommend an inexpensive program that will convert the NEF/raw files into TIFFs or must I buy a different image-adjusting software package? **John Dorrell**

A Corel tells me that Paint Shop Pro Photo X2 Ultimate will support your D60's raw files, provided you have installed the latest service pack (visit www.corel.com and chose Patches and Updates from the Support menu). Once you have done this, choose File>Save as... and select the file type as TIFF. The previous 'non-Ultimate' version of Paint Shop Pro X2 does not support Nikon D60 raw files, so if you have this version you will either have to look into upgrading to the most recent version (X3) or use an alternative application. You could always try the software that came with your D60. Nikon View NX should be on the CD that came with your camera, which can read NEF raw files and save them as JPEG or TIFF files. It doesn't offer much control over fine adjustment, but as you only want to produce unedited versions of your images this won't matter too much. **Ian Farrell**

DIGITAL DILEMMA

Q I am still unsure about what to buy as my first digital SLR. I have used a digital compact and a Canon EOS 600 film camera with Carl Zeiss Jena 35-135mm, Canon 35-70mm and Sigma 24mm lenses. If I choose a Canon DSLR, such as the EOS 450D, can these lenses still be used? If they can't be used, can you recommend alternatives with an overall budget of £650-£700 for both the camera and lenses? The Nikon D60 gets a good review, but I like the idea of a top-plate showing information, such as on the D80. Is this camera as good as the D60 and does it have the same processor? Also, what lenses would you recommend? **Paul Harmer**

FROM THE AP FORUM

Size matters

Donkey asks I'm trying to end up with a JPEG file size in excess of 17MB (Stock Photo site requirements) from Nikon D60 raw files using Nikon NX to transfer to computer and View NX to convert to JPEG. However, the file size ends up at 5.77MB. I tried converting NEF to TIFF, but when I then convert the TIFF to JPEG I still end up with a 5.77MB file, even when the 16-bit TIFF started at 57.7MB, which is a tenth of the size. Can anyone help me sort this issue out?

Roger Provins replies Usually with stock images it's the size when the JPEG file is opened

that matters, not the saved size. That is their requirement.

Roy5051 replies When the file is saved as a JPEG, the file is compressed to a much smaller size. An image that is 17MB when opened on a computer may well only take up 3.5MB when saved. It will reopen as 17MB.

Ian Farrell replies The effect that Roy5051 refers to is called compression. JPEG files are compressed, and TIFF files are not. This type of compression affects image quality, so be sure not to add too much. Open the image in Photoshop Elements and check that the image file size (you'll find this under Image>Resize>Image Size) is more than 17MB for your stock library. Then go to File>Save as... and choose JPEG. Set the compression slider to 7 or 8, which should result in a file that is small in size but high on image quality.

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A You can use older EF-mount lenses on today's digital Canon EOS cameras, Paul, so I'd stay with the Canon system. The older lenses may not perform as well as newer ones designed for digital cameras, but they should keep you going until you expand your outfit.

The Canon EOS 500D is a great choice. It is easy to use, delivers fine results and is a good entry point for the EOS system. The EOS 550D has a more advanced specification and an HD movie mode. I'd buy this with a standard 18-55mm zoom lens, as you are currently lacking wideangle coverage. Don't forget that because the area of the digital chip in the EOS 500D or 550D is smaller than that of film, lenses will give an angle of view 1.6x more than on 35mm film. Therefore, your existing Canon 35-70mm lens will act as a 56-112mm zoom, while a new 18-55mm offers the same coverage as a 29-88mm lens. **Ian Farrell**



f/AQ

How do I use a grey card to set exposure and white balance?

Despite the sophistication of modern metering systems, cameras can still get exposures wrong, especially when white or black dominates a scene, such as when shooting snow scenes or the proverbial black cat in a coal cellar. This confusion comes about because the metering systems don't know what colour the world is, or how light or dark objects are meant to be. They are all calibrated to expose objects to a mid-grey.

In practice this means that, when you present the camera with a frame full of white, it thinks it should be a frame full of grey and underexposes to achieve this. Likewise, a frame full of black triggers overexposure.

You can exploit this by buying a mid-grey card and keeping it in your bag. Instead of pointing your camera at the scene in front of you, hold the grey card there and meter from this, with your camera's spot metering if necessary. This will give the correct exposure to render black objects black and white ones white.

You can buy a midtone grey card from numerous places and an internet search will reveal dozens of sources. **Ian Farrell**

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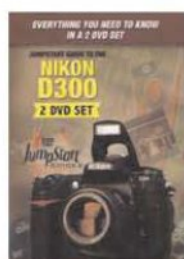
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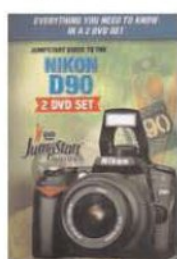
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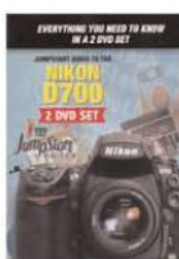
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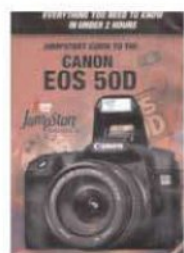


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Adobe Photoshop CS5

Adobe's image-editing suite has been the industry standard for years, and now its latest update has been released. But are its new features worth getting excited about? We find out



Richard Sibley
Technical writer

IT MAY be hard to believe, but Adobe Photoshop is 20 years old this year. It has evolved from a simple image-editing program to a highly sophisticated and expensive software suite, which has become the industry standard for photographers, graphic designers, animators and anybody who has to edit images. The latest version, CS5, is the 12th incarnation of Photoshop and it promises some exciting new features specifically for photographers.

CAMERA RAW 6 AND LENS CORRECTIONS

Perhaps the most promising feature for photographers is the new automatic Lens

Distortion Correction. Those who use DxO Optics Pro will already be familiar with this type of correction as it is one of the standout features of that application. It works by using the metadata of an image to detect which camera, aperture and focal length were used to capture an image. Camera Raw can then use this information to automatically correct lens distortions, chromatic aberrations and vignetting. It does this by applying a profile that contains the default information concerning which adjustments were made to the image.

Adobe has profiles for most popular Canon, Nikon, Sigma, Sony and Tamron lenses. More will be added, but users can also create their own profiles using Adobe Lens Profile Creator. This software is still in its early stages and is available from www.labs.adobe.com. To create a profile a chart must be printed, which is then photographed from various angles. The images are then imported into Lens Profile Creator, where

a new profile can be compiled for the lens used to take the images. When finished, this can be imported for use in Adobe Camera Raw 6.1, Photoshop and Lightroom 3. Profiles can also be uploaded and shared with others, so there may already be one available to download.

It is not just raw images that lens corrections can be applied to. Providing the image Exif data remains intact, JPEG and TIFF files can also be corrected. I was even able to correct a JPEG image taken with a Canon PowerShot G11, where the zoom lens was at its most distorted, 6.1mm (28mm equivalent) in focal length.

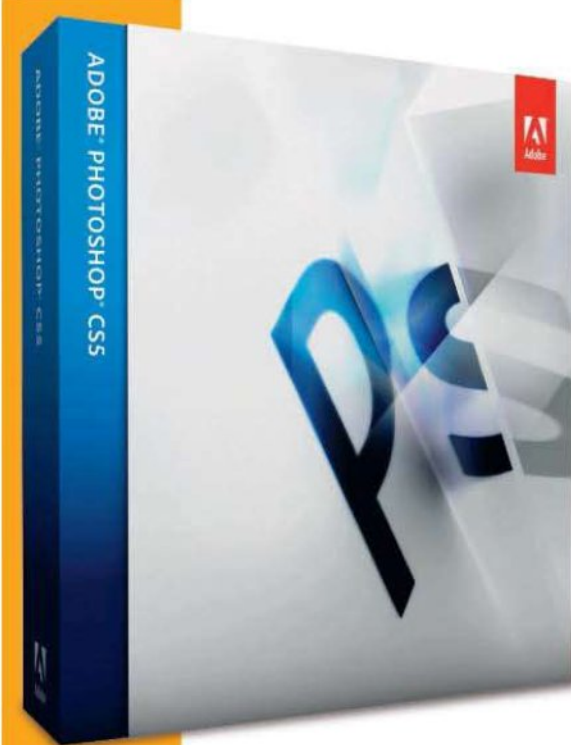
The precise level of distortion correction can be adjusted on a scale of 0–200, with the default setting at 100. However, if a profile for a particular lens is not available there are generic manual lens distortion correction settings available.

One of the best things about the new Lens Distortion Correction feature is its integration across Adobe's photo-editing software. As well as being included in Camera Raw 6.1, it is found in Photoshop under Filter>Lens Correction and in the Develop module of Lightroom 3. This should help users become familiar with the tools regardless of the program they are using.

HDR

With the craze for HDR images, it was only a matter of time before Adobe updated its HDR image-creation options. The first of these new features is called HDR Pro, which replaces the previous Merge to HDR option.

The process of selecting which images to merge into an HDR picture is basically the same as in previous versions. You can select all the images in Adobe Bridge, or in the new Mini-Bridge feature (more on this later), or you



AT A GLANCE

PHOTOSHOP CS5

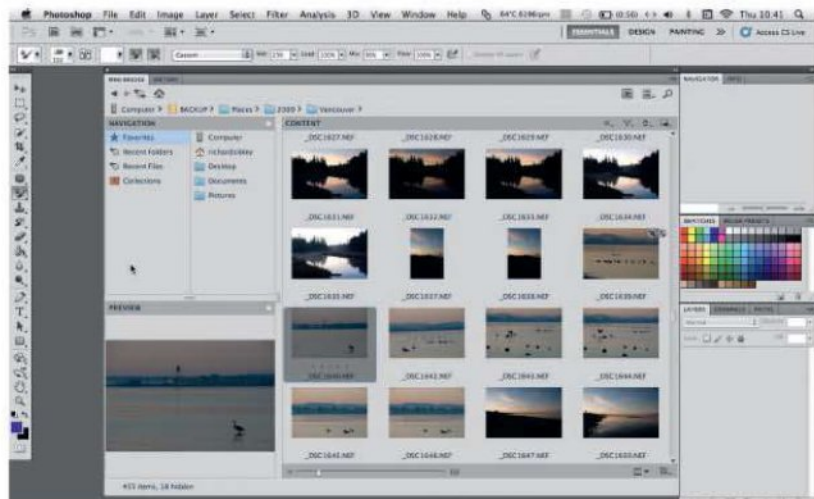
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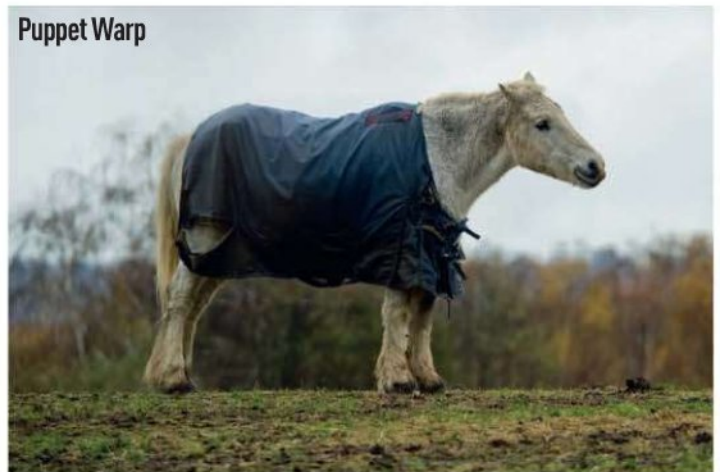
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NEW FEATURES

- Camera Raw 6
- Improved Noise Reduction
- Automatic Lens Correction
- Selections made easier
- Content-Aware Fill Tools
- HDR Pro and HDR Toning
- Puppet Warp
- Mixer Brush and Bristle Tips
- Mini-Bridge browser

The new Mini-Bridge browser allows you to browse, organise and batch-process images without leaving Photoshop





can select File>Automate>Merge to HDR Pro and simply select the files you wish to use. I find the easiest way is to use Bridge or Mini Bridge as it makes it straightforward to select the images to import.

Although there aren't as many controls in HDR Pro as there are in Photomatrix HDR software, the results are comparable. By default, HDR Pro is set to Local Adaptation mode, which affects the local area contrast. The Edge Glow sliders are among the most useful features in this mode. These increase, or reduce, the strength of the edge glow characteristic of Photomatrix HDR images.

Those photographers who use Photomatrix will have to get used to Photoshop's HDR Pro sliders, as they aren't directly comparable with those found in the Photomatrix software. Instead of individual sliders for the local highlight and shadow contrast, there is a single Detail slider that exaggerates detail in the image by increasing local contrast across the picture. If the Detail slider is set too high, it leads to an over-the-top illustrative effect that has sadly become commonplace, particularly if the Edge Glow slider is also set to a high level.

However, if HDR Pro settings are used at a reasonable level, then excellent subtle HDR images can be created much more easily than in the previous version of Photoshop, or by using Photomatrix.

Above: If used correctly, the Puppet Warp tool allows objects to be realistically articulated

Below: Lens Distortion Correction corrects the curvilinear distortion seen at the edges of this image

Apart from the new HDR Pro feature, Photoshop CS5 also has an HDR Toning adjustment. This is found under Image>Adjustments>HDR Toning and is designed to be used on a solitary image. It has similar image-adjustment settings to HDR Pro and allows a pseudo-HDR image to be created by performing complex levels and local contrast adjustments.

The HDR Toning feature works well on images that are already well exposed with some detail in highlight and shadow areas. However, while it allows you to recreate an HDR-style effect, the downside is that the levels manipulation can increase noise in midtone and shadow areas, and it can also exaggerate any chromatic aberrations that may be present. For this reason it is best to use the effect on images taken at low ISO sensitivities and, like anything HDR, keep the effect to a minimum for realistic results.

CONTENT AWARE FILL

After Adobe's internet preview of the new Content Aware Fill there was a mixture of amazement and scepticism as to how well the feature worked. The idea behind



Before



Content Aware Fill



Content Aware Fill makes a reasonable attempt at filling in areas, but it can be confused by detailed areas

Content Aware Fill is that it allows an area of an image to be deleted and, rather than leave a completely blank white space, the program 'fills in' the missing area based on the surrounding image content. Think of it as an automated cloning tool for large areas.

In practice I found using Content Aware Fill a rather hit-and-miss affair. When deleting unwanted items surrounded by complicated details the feature can be

'If HDR Pro settings are used at a reasonable level, then excellent subtle HDR images can be created'

With Lens Distortion Correction



ANGELA NEWBORN

confused and produce some extremely strange effects. However, against plain or random, non-patterned areas, such as cloudy skies or fields, it works well, although it may need slight retouching in small areas.

It is not just when applying a fill that Content Aware is used. It can also be used in combination with the Spot Healing Brush. Content Aware Spot Healing can be applied by selecting the option on the top toolbar. It offers a more sophisticated correction than the standard Healing brush, once again using information from the surrounding areas to fill in the detail.

However, the Spot Healing Brush and Content Aware option suffers from similar issues to the regular Content Aware Fill. For removing larger areas the tool gets very confused and occasionally the results seem quite random. That said, for removing smaller unwanted elements from an image, such as power or telephone lines, Content Aware Spot Healing is far better than the standard version of the tool.

PUPPET WARP

The Extended version of Photoshop has many 3D manipulation and design tools that will be of no use or interest to photographers. However, elements of Photoshop's 3D features can be seen in a new tool in the standard version of Photoshop – the Puppet Warp tool.

The Puppet Warp tool allows cut-out objects to be articulated. Photoshop applies a mesh over the object and pin points can then be placed



on the mesh to create 'joints', which allow the objects to be moved. Considering the complex calculations that Photoshop is making to realistically reposition the object, the Puppet Warp tool is extremely simple to use and the results look realistic, if care is taken over the placement of the pin points. Obviously, the Puppet Warp tool is not going to be used regularly by photographers, but it is useful for the slight repositioning of objects or for creative use.

MIXER BRUSH AND BRISTLE TIP BRUSHES

Even some of Photoshop's most basic features have been given a CS5 makeover. Alongside the standard Brush tool is the new Mixer Brush. This adds a new sense of realism to the Brush tool by allowing colours to be mixed as if you were really painting. For example, if you drag a red paintbrush through a patch of blue paint the brush will mix the colour and turn the

area purple. The more realistic painting brushes don't stop there as there is a new set of Bristle Tip brushes. These brushes are designed to replicate the dynamics of the movement of real brush bristles. They work in combination with graphics tablets, where the individual brush bristles move and spread according to the angle, pressure and movement of the graphics tablet pen. Using the Mixer Brush tool with a Bristle Tip brush adds a whole new sense of realism to painting in Photoshop, although most photographers will rarely take advantage of these new features.

MINI-BRIDGE

There is a new feature all Photoshop CS5 users can take advantage of, though, and that is the new Mini-Bridge browser. This is a stripped-down version of Adobe Bridge that is loaded from within Photoshop where it sits in its own window. Images and folders can be browsed and navigated from within Mini-Bridge, and they can also be sorted

'Many tweaks and changes came about as a result of requests from Photoshop users'

and filtered using the ratings and information created in the full version of Adobe Bridge. However, one thing not found in Mini-Bridge is an image's metadata.

While I found that the Mini-Bridge browser was useful on occasions, I generally preferred to browse images using the full version of Adobe Bridge and the larger viewing area it offers. However, when you are working on a small project, where all the images you require are in the same folder, Mini-Bridge makes it quick and easy to select and open the pictures that are required.

TWEAKS AND UPGRADES

Apart from the major new features there are many other tweaks and changes to a

ADOBE PHOTOSHOP LIGHTROOM 3

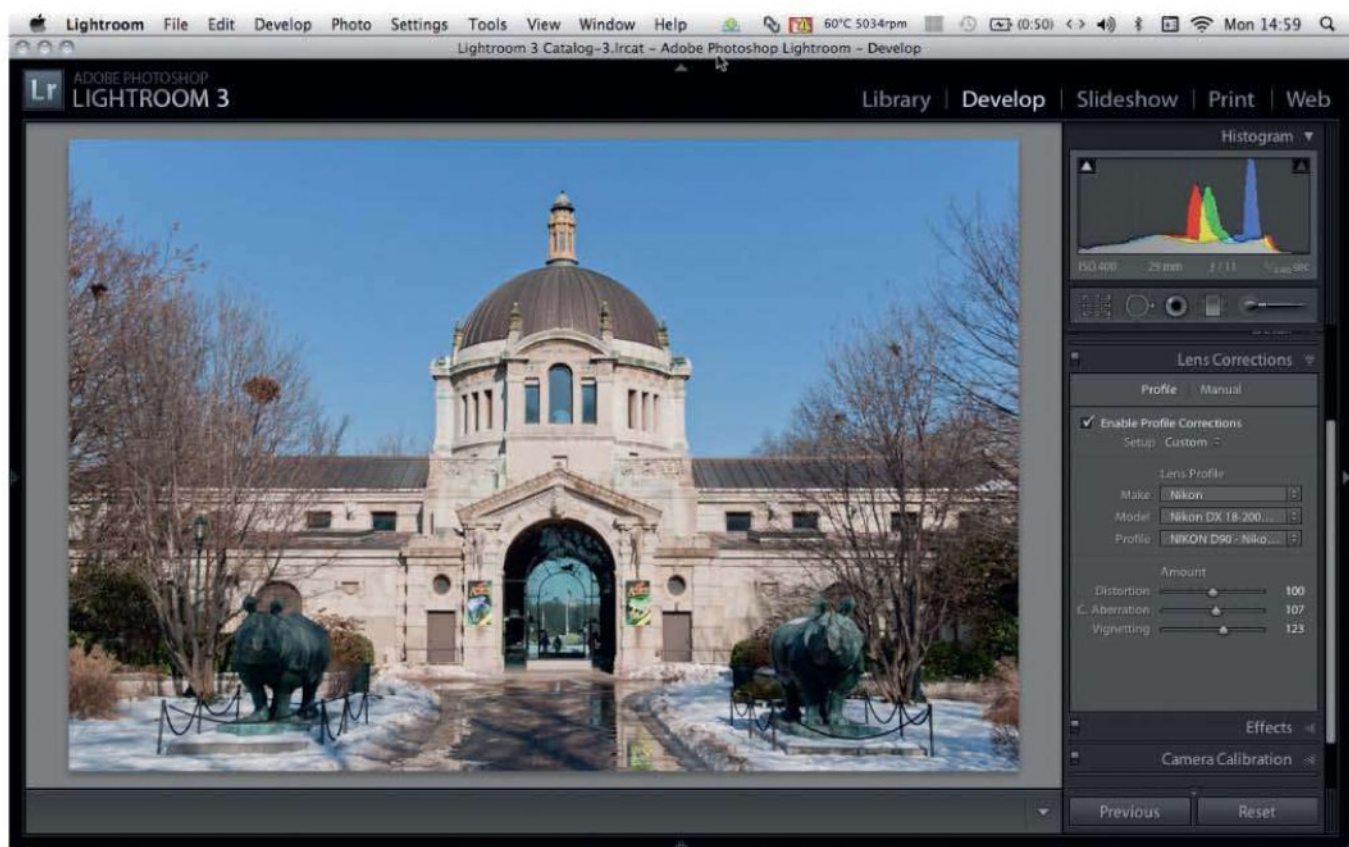
AS WELL as Photoshop CS5, Adobe has also recently released the final version of Lightroom 3. Beta versions of this software have been available to test for the past few months and we previewed the new software in AP 21 November 2009.

As well as the new features that were discussed

in our preview, Adobe has also included the Lens Distortion Correction tools found in Adobe Photoshop CS5. This is no real surprise considering that Lightroom's Develop module is based around Adobe Camera Raw, and so they share an almost identical set of tools and features.

The addition of the Lens Distortion Correction

really raises Lightroom to a new level, as previously these sorts of adjustments had to be made outside of the software. By introducing this process, Lightroom may now actually be the only image-editing software most photographers need, and it will certainly give DxO Optics Pro a run for its money.



As Shot



With HDR



number of other tools. Many came about as a result of requests from Photoshop users, and even the small changes and additions can save a lot of time.

One feature that has some new functionality is the humble Ruler tool. As many Photoshop users know, this tool can be used to straighten images by dragging the Ruler tool along a horizon or straight edge and then using the Arbitrary Rotate option to rotate and straighten the image. To speed up this process there is now a button in the top toolbar that automatically straightens and crops the image. Small changes such as these really make day-to-day use of Photoshop faster, and leave users wondering why such a simple feature has never been implemented before.

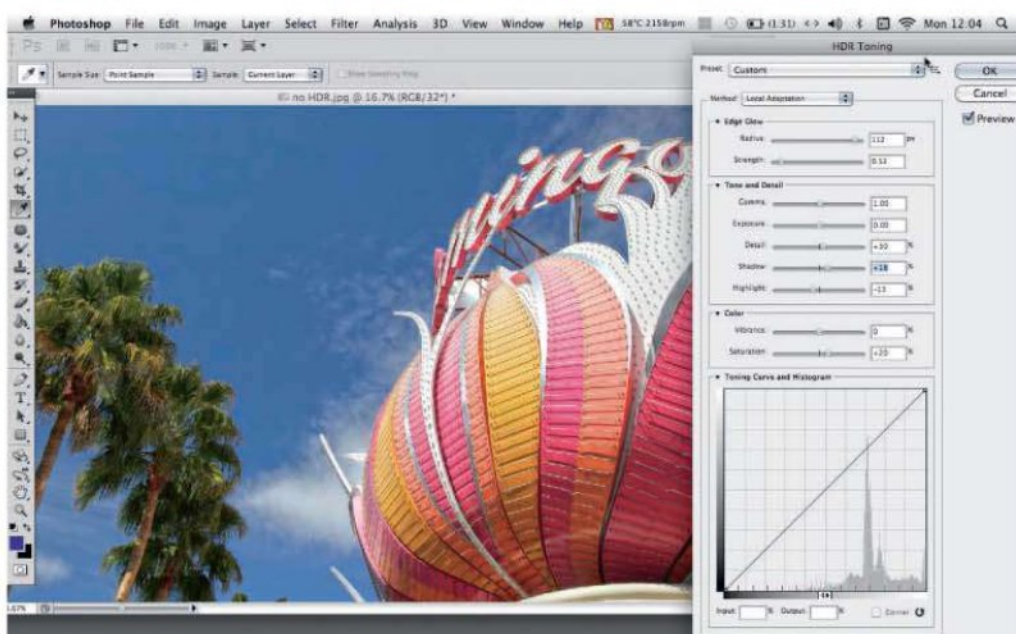
Creating selections has also been made easier with the new Quick Selection tool. This has a lot in common with the cut-out features found in Adobe Photoshop Elements, where an area of an image can be highlighted so that it can be removed. The Quick Selection tool works in a similar way and a selection is created by simply using the tool to paint the area of an image that is to be selected. As you paint, the colour, brightness and contrast are used to help detect the edges to which the selection snaps.

Like the other automatic selection tools, the Quick Selection tool doesn't get the right result 100% of the time. However, as the selection is painted on, it is easy to add or remove areas, and the Refine Edge tool is also available to sharpen or smooth edge selections as necessary. **AP**

SYSTEM REQUIREMENTS

Windows Intel Pentium 4 or AMD Athlon 64 processor, Microsoft Windows XP, Vista or 7, 1GB of RAM 1GB of available hard-disk space, 1024x768 display (1280x800 recommended) with qualified hardware-accelerated OpenGL graphics card, 16-bit colour and 256MB of VRAM

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HDR Toning allows you to create a pseudo-HDR effect on a single image

Verdict

WITH some major new additions, most notably the automatic Lens Distortion Correction tools, Photoshop CS5 offers far more for photographers than CS4. With the Lens Profile Creator software also offering a way for users to create their own lens profiles and share them with others, I can see this feature thriving and becoming the main reason why anyone should upgrade.

However, Lens Distortion Correction also appears in the new version of Adobe Photoshop Lightroom 3, which is less than half the price of Photoshop CS5. Lens distortions were one of the few things photographers found they could not correct in Lightroom, so with automated distortion correction now an integral part of Lightroom 3, the need for photographers to have both Photoshop CS5 and Lightroom may be unnecessary.

While the Content Aware facilities are a welcome addition, in particular its integration with the Spot Healing Brush, the Content Aware Fill does not work quite as well as in Adobe's preview videos that have been circulating on the internet for some time.

All things considered, Photoshop CS5 has once again firmly cemented Adobe's professional image-editing software as the industry standard. For many photographers it will prove to be an essential product. However, its high price means that many will simply have to admire it from a distance.





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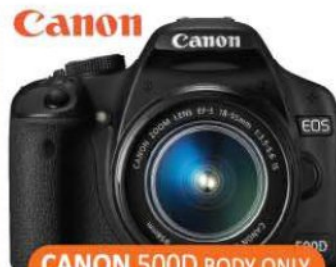
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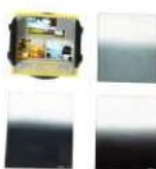
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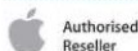
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430 EX II SPEEDLITE	£225
MACROLITE MR14EX	£ 487
MACRO TWIN LITE MT24EX	£789
ST2 TRANSMITTER	£199
OFF CAMERA SHOE CORD 3	£60
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17-85mm EFS IS	£399	24-105 f4L IS Whitebox	£795	50mm f1.2L	£1360
18 - 200mm EFS IS	£ 439	28-135mm f3.5/5.6 IS	£399	70-200mm f4L	£558
60mm Macro EFS	£349	TSE 17mm f4L	£2075	70-200 f4L IS	£929
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70-200 f2.8L IS	£1599	100-400L IS	£1329
70 - 200 f2.8L IS MK II	£2169	300mm f2.8L IS	£3885
70 - 300 IS	£2409	400mm f5.6L	£1239
85mm f1.8	£330	400mm f2.8 L IS	£6659
100 f2.8 Macro	£2463	400mm f4 DO IS	£5299
100mm f2.8L Macro IS	£799	500mm f4 L IS	£5499
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POWERSHOT G11 £ 419



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D300S + MB-D10 Grip	£1320	D5000 18-55 VR II	£549
D300S + 12 - 24mm DX	£1949	D90 Body	£ 714
D300S + 18-200 VR II	£1677	D90 + 18 - 105mm VR	£ 819
D300S + 16-85mm VR	£1565	14-24mm f2.8 AFS	£1319
D300S + 17-55 f2.8 DX	£2189	24-70mm f2.8 AFS	£1249
D700 Body + Free MBD10	£1769	PC-E 24mm f 3.5	£1419
D700 + 50mm f1.4 AFS	£2049	10 - 24mm AFS DX	£615
D700 + 14 - 24 f2.8	£3049	New 16-35mm f4 AFS VR	£949
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D3S Body	£3595	17-55mm f2.8 DX	£1087
D3S + 50mm f1.4 AFS	£3870	18 - 105mm DX VR	£215
D3S + 24-70 f2.8	£4795	18 - 200mm DX VR II	£529
D3S + 14-24 f2.8	£4895	70-200mm f2.8 AFS VR II	£1649
D3S + 70 - 200 f2.8 VR II	£5200	70-300mm AFS VR	£395
D3X Body	£4899	80-400mm AFD VR	£1199
D3X + 50mm f1.4 AFS G	£5189	200-400 f4 AFS VR II	£6249
D3X + 14-24 f2.8	£6149	200mm f2 AFS VR	£3222
D3X + 24-70 f2.8	£6099	300mm f2.8 AFS VR II	£4499
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85mm f1.4 AFD	£899	WT - 4B Transmitter	£520
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- 25mm f2.8 - Nikon ZF.2 £ 1080
- 28mm f2 - Canon ZF £ 982
- 35mm f2 - Nikon ZF.2 £ 846
- 35mm f2 - Canon ZF £ 846
- 50mm f1.4 - Nikon ZF.2 £ 811
- 50mm f1.4 - Canon ZF £ 580
- 50mm Makro - Nikon ZF.2 £ 1080
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- 400 geared £ 480
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- Magnesium alloy body with environmental protection
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- 100% Viewfinder
- Dual "DIGIC 4"
- Full HD movie

Understanding Your EOS 7D
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or
9th September

Body Price
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7D + 18-135 IS
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- 2.5" LCD with Live View
- DIGIC III processor
- Compact & lightweight

Body Price £319.99

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- Full HD (1080p) movies
- Compact & lightweight

Body Price £524.99

500D + 18-55mm IS **£599.99**
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- 6.3 frames per second
- ISO range up to 12800
- 3.0" LCD with Live View
- Magnesium alloy body

Body Price £668.00

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5th August
or
1st September

Body Price
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| BG-E2N (20D/ 30D/ 40D) £154.99 | Speedlite 270EX £107.99 | EH-19L Semi-Hard Case (450D) £43.99 |
| BG-E5 (EOS 450D) £119.99 | Speedlite 430EX II £229.99 | EH-20L Semi-Hard Case (7D) £89.99 |
| BG-E6 (5D Mk II) £239.99 | Speedlite 580EX II £389.99 | DCC-60 Leather Case (IXUS 80) £23.00 |
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| Wireless File Transmitters | MT-24EX Macro Twin Flash £779.00 | DCC-62 Leather Case (IXUS 105) £23.00 |
| WFT-E1 (EOS 1Ds II) £999.99 | Speedlite Transmitter ST-E2 £184.99 | DCC-65 Leather Case (G11) See Web |
| WFT-E2 (EOS 1D II) £759.00 | Remotes | DCC-70 Leather Case (IXUS 800) £23.00 |
| WFT-E2 Mark II (EOS 1D IV) £649.99 | RC-5 (EOS 300D, 400D, 450D) £19.99 | DCC-75 Leather Case (IXUS 870) £23.00 |
| WFT-E3 (EOS 40D) £759.99 | RC-5 (EOS 350D, 400D, 450D) £19.99 | DCC-80 Soft Case (A530/A540) £23.00 |
| WFT-E4 (EOS 5D Mk II) £599.99 | RS-60E3 (EOS 350D, 400D, 450D) £24.99 | DCC-85 Soft Case (A1000 IS) £14.99 |
| WFT-E4 Mark II (EOS 5D Mk II) £599.99 | RS-B0N3 (400D, 5D, 1D III 1Ds III) £44.99 | DCC-90 Soft Case (S2 IS/ S3 IS) £23.00 |
| WFT-E5B (EOS 7D) £449.99 | TC-B0N3 (50D, 5D, 1D III 1Ds III) £129.99 | DCC-450 Soft Case (A470) £23.00 |
| Batteries | LC-S Wireless Controller Set £334.99 | DCC 600 Soft Case (G7/ G9) £23.00 |
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| LP E5 (EOS 450D / 500D) £49.99 | WP DC35 (PowerShot S90) £175.00 | |
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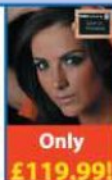


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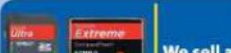
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Understanding Your Lumix G1
28th July
or
15th September



Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	X
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Panasonic DMC-G10



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LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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Panasonic DMC-FZ38



Megapixels	10.1
Optical Zoom	18x
LCD Screen	2.7"
HD Video	✓
I.S	✓
Card Type	SD

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Megapixels	12.1
Optical Zoom	12x
LCD Screen	3.0"
HD Video	✓
I.S	✓
Card Type	SD

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• 3.0" tilt-angle TruBlack LCD
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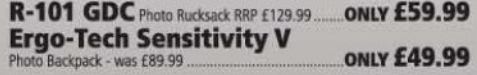


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T009 Colour	£24.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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T027 Colour	£22.99 45ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 460, 660, 740, 760, 1160
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T0341-347 Set of 7	£119.99	Not Available.	
T0341/8, each	£14.99 17ml	Not Available.	
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T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo R1900
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99 , 3 sets for £42.99	Photo R2880
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
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T0961-969 Set of 8	£78.99	Not Available.	
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T5591-6 Set of 6	£61.99	Not Available.	
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No.338 Black 24ml	£10.99
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No.26 Colour	£11.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
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No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
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No.34 Black	£20.99
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LC900 Set of 4	£11.99
LC970 Black	£3.99
LC970 CMY	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
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LC1000 Set of 4	£11.99
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4GB Sandisk, Ultra II	£14.99 £8.99
4GB Sandisk, Ext III	£28.99 £19.99
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8GB Sandisk, Standard	£16.99
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8GB Kingston DataTraveler	£18.99
16GB Kingston DataTraveler	£32.99

Please check our website for the full range, and up-to-date pricing	
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Memory Cases	
A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.	
Vanguard 3D 4 cards, with keychain	£2.99
Kenro MC5 2 cards, 8 AA batteries	£6.99

BATTERIES & CHARGERS	
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Standard Rechargeables	
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Energizer	£6.99
AA 1300mAh Energizer	£3.99 £1.99
AA 2450mAh Energizer	£8.99
AA 2650mAh Duracell	£7.99
AA 2650mAh Ansmann	£13.99
Charger +2500mAh Energizer	£9.99

Universal Charger	
The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.	£29.99

Li-Ion Charger	
A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	£14.99

Coin Cells, etc	
A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 (etc)	£1.99

Full range of coin cells in stock	
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ReCyko+ Rechargeables	
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 2500mAh equivalent (4)	£5.99
AA 2500mAh equivalent (4)	£7.99

Ultimate Lithium	
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£6.99 £5.99

BATTERIES

Camera Batteries
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
NP20 for Casio	£9.99
NP40 for Casio	£9.99
NP60 for Casio	£9.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP120 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
LI108/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
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CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCG10E for Panasonic	£19.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
D-Li78 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BD-1 for Sony	£19.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99

Many more batteries in stock!	
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Battery Grips	
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.	
For Canon 30A0/50D: £99.99	
+1x BP-511: £11.99 +2x BP-511: £23.99	
For Canon 350/400D: £59.99	
+1x NB-2L: £8.99 +2x NB-2L: £17.99	
For Canon 450/500/1000D: £69.99	
+1x LP-E5: £8.99 +2x LP-E5: £17.99	
For Nikon D40/D60: £59.99	
+1x EN-EL3: £11.99 +2x EN-EL3: £23.99	
For Nikon D80/D90: £89.99	
+1x EN-EL3E: £14.99 +2x EN-EL3E: £29.99	
For Nikon D300/D700: £139.99	
+1x EN-EL3E: £14.99 +2x EN-EL3E: £29.99	
For Sony A200/A350: £69.99	
+1x EN-EL3: £8.99 +2x EN-EL3: £17.99	

Many more batteries in stock!	
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P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Holder Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder. £34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. £9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £45.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-5.6	£9.99
ET-65B Canon 70-300/4.5-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-55/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
49mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
£3.99 each	

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99	
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CLEANING

Cleaning Kit £3.99

4-in-1 lens cleaning kit: blower brush, lens solution, lint free tissues, and pack of cotton cleaning buds.

Small Hurricane Blower	£1.99
Large Hurricane Blower	£3.99

LensPen Original	£9.99
LensPen Digiklear	£9.99

Kenair

Kenair compressed air is used to blow dust, fluff and other unwanted particles from your delicate camera equipment and accessories.

Kenair Master Kit	£13.99
Kenair Spare Aerosol	£7.99

Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£5.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

These work in a very similar way to a UV filter, but have a pinkish tinge to add a gentle warmth to your photos.

46mm Skylight	£6.99
52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99
82mm Skylight	£18.99
86mm Skylight	£24.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters, increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.

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550D + 18-55 IS £699
550D + 18-135 IS £899
500D body £529
500D + 18-55 IS £599

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EF-S NON FULL FRAME LENSES
10-22 F3.5/4.5 USM £699
15-85 F3.5/5.6 IS U no box £599
17-55 F2.8 IS USM £869
17-85 F4/5.6 IS USM unboxed £299
18-55 F3.5/5.6 IS unboxed £147
18-135 F3.5/5.6 IS U no box £329
18-200 F3.5/5.6 unboxed £399
55-250 F4/5.6 IS £229
60 F2.8 Macro USM £347
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14 F2.8 L USM MKII £1999
15 F2.8 Fisheye £639
16-35 F2.8 MKII L USM £1199
17 F4 TSE L £2039
17-40 F4 USM L £649
20 F2.8 USM £439
24 F1.4 L II USM £1399
24 F2.8 L £409
24 F3.5 L TSE MKII £1849
24-70 F2.8 L USM £1047
24-105 F4 L IS USM unboxed £849
28 F1.8 USM £419

28 F2.8 £189
28-135 F3.5/5.6 IS USM £399
28-300 F3.5/5.6 IS L U £2399
35 F1.4 L U £1199 35 F2 £239
45 F2.8 TSE £1199
50 F1.2 L USM £1329
50 F1.4 U £339 50 F1.8 II £109
50 F2.5 Macro £259
55-200 F4.5/5.6 II USM £139
65 MPE F2.8 £899
70-200 F2.8 IS U L £1269
70-200 F2.8 non IS L USM £1099
70-200 F4 L IS USM £979
70-200 F4 L USM £549
70-300 F4.5/5.6 DO IS U £1149
70-300 F4.5/5.6 IS USM £469
85 F1.2 L II £1849
85 F1.8 USM £329
90 F2.8 TSE £1199
100 F2.8 IS L U macro £799
100 F2.8 Macro USM £459
100 F2 USM £399
100-400 F4.5/5.6 IS L USM £1349
135 F2 L USM £949
180 F3.5 L USM Macro £1349

200 F2.8 II L USM £699
300 F2.8 L IS USM £3979
300 F4 L IS USM £1199
400 F2.8 IS L USM £6899
400 F4 DO IS L USM £5699
400 F5.6 L USM £1179
500 F4 IS L USM £5799
600 F4 IS L USM £7599
Ext tube 12. £79 Ext tube 25 £129
1.4x or 2x converter II each £299
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Compact batt pack CP-E4 £127
BG-E2N Grip (20/30/40D) £149
BG-E8 Grip (550D) £159
BG-E6 Grip (5D MKII) £210
BG-E7 Grip (7D) £149
MR 14EX £499
MT-24 £779
430 EX II £229
580 EX II £399
Off camera shoe cord OC-E3 £59
LC5 wireless set £369
STE2 Transmitter £199
TC-80N3 £109

580EXII Flash £389	STE2 Transmitter £199
17mm f4 L TSE £2039	70-200mm f2.8 L U £1099
24-105mm f4 L no box £849	100mm f2.8 IS L U macro £799

U.K. Stock ONLY **Nikon**

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D90 body £629
D90 + 18-105 F3.5/5.6 G £779
D5000 body £459
D5000 + 18-55 VR £529
D3000 body £315
D3000 + 18-55 VR £349

DIGITAL ONLY LENSES

10.5 F2.8 DX £539
10-24 F3.5/4.5 G AFS DX £615
12-24 F4 DX £829
16-85 F3.5/5.6 AFS VR DX £425
17-55 F2.8 DX £899
18-55 F3.5/5.6 VR DX no box £129
18-105 F3.5/5.6 ED VR no box £179
18-200 F3.5/5.6 VR DX II £549
55-200 F4/5.6 VR DX £219
LENSES
14 F2.8 AFD £1249
14-24 F2.8 G ED AFS £1229
16 F2.8 AFD Fisheye £619
16-35 F4 AFS VR £949
17-35 F2.8 D AFS £1499
20 F2.8 AFD £459
24 F3.5 D PCE £1399
24 F2.8 AFD £357
24-70 F2.8 G ED AFS £1177
24-85 F2.8/4 £559

24-120 AF-S VR G £549
28 F2.8 AFD £249
35 F1.8 G £189
35 F2 AFD £269
45 F2.8 D PCE £1399
50 F1.4 AFS G £297
50 F1.8 AFD £109
60 F2.8 AFS £409
70-200 F2.8 VR II £1629
70-300 F4.5/5.6 VR £397
80-400 F4.5/5.6 VR AFD £1149
85 F1.4 AFD £879
85 F1.8 AFD £307
85 F2.8 D PCE £1399
85 F3.5 G VR £429
105 F2.8 VR macro £597
200 F2 G VR £3199
200-400 F4 VR £4699
300 F2.8 AFS G VR II £4199
300 F2.8 AFS VR £3639
300 F4 AFS £999

400 F2.8 AFS VR £6249
500 F4 AFS VR £5677
600 F4 AFS VR £6766
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TC17EII converter £319
TC20EIII £399
TC20EII converter £247
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MBD80 grip (D80/D90) £119
MBD200 grip (D200) £129
DR-5/DR-6 angle finder each £229
SBR200 wireless rem S/Lite £199
SBR1 ringflash/command £210
SBR1CI ringflash/command £499
SB-600 £239 SB-900 £329
SC-28 £66 SC-29 £77
SU-800 flash slave £349
MC36 £129 MC30 £66
EN-EL3E £65 ENEL4A £116
NX Capture 2 £139

14-24mm f2.8 G ED AFS £1229	70-200mm F2.8 VR II £1629
300mm F2.8 AFS VR £3639	400mm F2.8 AFS VR £6249
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50-500mm CAF
£749



70-300mm f4/5.6 DG OS
£299



120-300mm CAF/NAF
£1789



300mm EX DG
£2177

Many stocked in Pentax & Sony fits - price may vary according to fit

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10-20 F4.5/5.6 EX DC CAF/NAF £399
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15 F2.8 EX DG Sony £449
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17-70 F2.8/4.5 DC £279
18-50 F2.8 EX DC Mac £319
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18-200 F3.5/6.3 DC OS £290
18-250 F3.5/6.3 DC OS £399
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105 F2.8 EX DG macro £390
120-300 F2.8 EX DG CAF/NAF £1789
120-400 F4.5/5.6 APO OS £640
150 F2.8 EX DG macro £579
150-500 F5.6/3 DG OS £750
300 F2.8 EX DG CAF/NAF £2177
300-800 F5.6 EX DG £5999
500 F4.5 EX DG £3777
1.4x EX DG £219
2x EX DG £239
EM-140 DG macro flash £329

8-16mm f4.5/5.6 DC HSM £799

85mm f1.4 EX DG £799

SIGMA EX DG FILTERS

SIZE	UV	Circ Pol
46mm	£17	£38
52mm	£17	£40
55mm	£20	£49
58mm	£30	£50
62mm	£35	£55
67mm	£40	£93
72mm	£49	£95
77mm	£50	£99
82mm	£49	£123
86mm	£99	£132
95mm	£85	£125
105mm	£119	£165

UV/Sky	Pro1 D UV	Circ Pol	Pro1 D Circ Pol
49mm	£14	£36	£68
52mm	£16	£34	£68
55mm	£17	£36	£70
58mm	£19	£38	£80
62mm	£24	£44	£85
67mm	£30	£49	£85
72mm	£39	£55	£114
77mm	£47	£59	£132
82mm	£66	£69	£149
86mm	£85	£149	£160
95mm	£85		

HOYA 95mm Linear Polariser £99

HOYA	Pro1 D Protector	Infra Red	G.O.R.Y 81A/B/C
58mm	£39	£16	
62mm	£38	£19	
67mm	£42	£24	
72mm	£45	£28	
77mm	£49	£30	

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ALL DIGITAL	Extension Tube S18	£39
CANON	120 SQA Back	£69
1D MKII body	120 SQA Back	£49
1DS MKII b/o box	120 RFH (645)	£69
1D MKII body	220 SQ Back	£29
5D body box	Plain Prism S Boxed	£99
50D body box	45 Degree Prism	£99
450D body	AE Prism Early	£149
300D body box	CDS Chimney	£99
400D body	ME Prism Finder	£129
200D body box	Metz SCA 388	£49
350D body	Rapid Focus Lever	£10
100D body	Lens Hood 65-80	£20
300D body	Lens Hood 105-150 S	£20
BG-E1	Speedgrip	£79
BG-E2		£79
BG-E4 box		£69
BG-ED3 box		£69
WFT-E2 box		£349
LEICA		
S2 body		£199
MINOLTA/SONY		
7d body		£199
Sony N50 (A100) b/o		£249
Sony A100 body		£229
Sony 18-70 F3.5/5.6		£69
NIKON		
D300 body M-box		£899
D2X body		£849
D200 body		£449
D80 body box		£349
D70s body		£239
D70 body		£199
D50 body		£199
MBD-100 (D100)		£49
EH-6		£49
OLYMPUS		
Pen E-P1 + 17 F2.8		£499
E1 body		£279
E520 + 14-42		£249
E500 + 17-45		£199
E500 + 14-55		£199
14-54 F2.8/4.5		£299
35 F3.5 macro		£149
40-150 F3.5/4.5		£99
25mm ext tube		£89
FL14 flash (Pen)		£119
FL36 flash		£119
HL2 + batt + charg		£204
Sigma 10-20 F4.5/5.6		£299
Sigma 55-200 DC		£79
PENTAX		
K20D body box		£429
1st IDS body box		£199
10-17 F3.5/4.5		£299
18-50 F2.8 mint box		£69
18-55 F3.5/5.6		£49
28-70 F2.8 FA AL		£549
43 1.9 box		£439
50-200 F4.5/5.6 M		£89
55-300 F4.5/5.6 D AL		£149
TOK 20-35 F2.8 ATX		£199
SIGMA PKAF		
17-35 F2.8 EX DG		£199
30 F1.4 EX DC M		£299
50-100 F5.6/3		£59
540FTZ Flash Mint		£249
TAM 17-35 F2.8/4		£119
TAM 70-300 F4.5/5.6 Di		£399
TAM 90 F2.8 Di		£269
LARGE FORMAT		
Cambo SC Monorail 5x4		(with standard rail) £199
Polaroid 545i Pro FH		£79
Polaroid 545i Back		£79
Polaroid 545 Back		£69
BRONICA ETRS		
ETRS comp M-box		£329
40 F4 E		£149
45-90 F4.5/5.6 PE		£379
50 F2.8 E		£99
50 F2.8 PE M-Box		£249
50 F2.8 PE		£199
75 F2.8 PE		£129
100-220 F4.8 M		£549
150 F3.5 E		£99
150 F3.5 PE M-Box		£199
200 F4.5 E		£169
200 F4.5 PE M		£249
E14 extension tube		£49
2x extender		£99
All 120 RFH		£49
Polaroid Back		£39
AEIII Prism		£199
AEII Prism		£99
WLF Boxed		£69
Plain Prism E		£69
Pro Shade E Box		£49
Speed Grip		£49
Metz SCA 388		£49
BRONICA SQ		
SQA comp inc		£449
SQB comp inc		£399
SQA body		£149
SQ Body Boxed		£99
50 F3.5 PS		£249
50 F3.5 S		£99
65 F4 PS Boxed		£199
65 F4 PS		£149
110 F4 PS Mac (1.4)		£279
135 F4 PS M		£249
150 F3.5 S		£99
150 F4 PS		£149
150 F4 PS M-Box		£199
200 F4.5 S		£149
Auto Mac Bellows		£179
50 F3.5 Mac + Tube		£149
85 F1.4 + hood		£379
100 F2.8		£149
100 F4 Macro		£199
100-100-300 F5.6		£99
200 F2.8		£149
300 F4 hood/filter		£179
Life Size adapt Fts		£69
55mm F3.5 Macro		£29
1.4x A Extender		£99
2x A Extender		£99
2x B Extender		£99
Angle Finder B		£69
Auto Bellows Boxed		£79
Slide Dupli 35/52R		£49
MA drive		£49
AE Powerwind FN		£79
AE Motordrive FN		£79
Battery pack FN		£199
Action finder FIN		£99
CONTAX RF		
90 f2.8		£199
FUJI MED FORMAT		
250 F5.6 GX680		£249
GX617 + 90 F5.6		£249
Focus scrn GX617		£179
GW690 MKIII		£649
HASSELBLAD XPAN		
Xpan 1 body		£599
90 F4 lovely		£449
HASSELBLAD 6x6		
503CW blk body		£699
503CW chr + 80 CF		£99
+ A12 chr or blk		£1399
503CW chr + 80 CF		£99
+ A12 + prism		£1499
503CX + 80 CF F2.8		£799
+ A12 chrome		£999
500CM Classic + 80 CF		£999
+ A12 M-box		£899
500CM chrome		£199
PM90 prism		£199
45° prism late		£169
45° prism early		£89
Chimney		£29
WLF early		£49
A12 late chr/blk		£149
A24 chr/blk latest		£149
A24 chr late		£99
Polaroid Back 100		£39
40 F4 CF FLE		£799
50 F4 CF FLE		£599
50 F4 CF		£599
135 F5.6 CF + macro		£799
bells		£799
150 F4 CF		£649
150 F4 CF		£399
150 F4 chrome		£169
160 F4.8 CB M		£399
250 F5.6 T		£249
Early macro bellows		£149
Teleplus 2x conv		£69
LEICA M/COMPACT		
M7 body blk		£1399
CL body		£299
28 F2.8 blk		£899
50 F2 E39 blk		£499
90 F2 blk		£699
CF Flash		£69
CF-20 Flash		£99
Minilux Zoom		£199
LEICA SLR		
R5 body chr M-box		£399
R7 body chr		£299
R4 body chr		£199
Leicaflash early		£199
15 F3.5		£149
35-70 F3.5 box		£499
MAMIYA 645		
645 Pro TL inc 80 F2.8 N		£499
+ FE401 Prism + Pro		£549
Winder		£549
645 Pro TL + 80 F2.8 N		£349
+ WLF + 120 RFH		£349
645 Pro + SV Kit inc 80		£249
F2.8 N + 120 RFH		£349
RHF + Winder Box		£449
645 Pro + 80 F2.8 N		£249
120 RFH + FE401		£479
645 Pro TL body		£269
645 Pro Body		£199
645 Super Body		£99
24 F4 M-Box		£699
35 F3.5 M-Box		£299
45 F2.8 M-Box		£299
50 F4 Shift M-Box		£499
50 F4 Shift		£399
55 F2.8 N		£199
55-110 F4.5 N (tiny optical blemish)		£199
70 2.8 C leaf		£149
80 F1.9 C		£199
80 F2.8 N		£99
105-210 F4.5 ULD C		£299
110 F2.8 N		£199
150 F2.8 A M-Box		£249
150 F3.5 C		£99
150 F4 C		£99
210 F4 M		£169
300 F5.6 N ULD-C		£299
Mint + Box		£299
Ext Tube 1.2, 3S ea		£49
Teleplus/Viv 2x conv		£69
FE401 AE Prism M		£249
AE Prism Box (Super)		£149
Plain Prism		£39
Waist Level Finder		£69
Polaroid Back HP401E		£49
120 insert		£29
HA401 120 RFH Box		£59
120 Back		£39
135 Back		£79
Cable Rel Ad RC402		£20
645 Super Conn N		£20
Angle Finder		£79
Winder		£79
Cable Release A Box		£25
Firm Crank AC401		£20
MAMIYA 7 RF 6x7		
7 body		£429
50 F4.5 + VF M-box		£899
50 F4.5 + VF		£49
65 F4 box		£579
150 F4.5 L M		£399
150/210 VF		£149
Polarising filter		£110
Panoramic kit		£49
MAMIYA RB 6x7		
RB Pro SD + 90 F3.5 KL		£39
+ RHF		£599
Pro SD body box		£299
Pro S body		£179
Prism early		£99
37 F4.5 fisheye		£449
180 F4.5 KL lovely		£279
150 F4.5 L M		£199
180 F4.5 KL mint		£299
180 F4.5 C		£149
Ext tube 1 or 2 each		£69
Ext tube 45 mint box		£99
Teleplus 2x conv		£69
MAMIYA RZ 6x7		
RZ Pro II D + 110		£1299
+ RHF M		£799
RZ67 Pro II inc 110		£899
+ RHF		£799
RZ Pro II D body		£349
RZ Pro body		£199
50 F4.5		£249
250 F4.5		£199
N1 ext tube		£99
AE prism early		£149
FE701 prism AE		£299
120 backs		£39
L Grip		£79
MINOLTA AF		
Dyn 9 b/o M-Box		£399
Dynax 9 body		£299
Dyn 7 B/O M-Box		£199
Dynax 7 Body		£149
Dynax 800SI body		£39
Dynax 700SI body		£39
Dyn 600SI QD body		£79
Dynax 5 body		£69
Dynax 600SI body		£69
Dynax 500SI body		£39
Dynax 300SI body		£29
18-70 F3.5/5.6		£299
24-105 F3.5/5.6		£169
28-80 F3.5/5.6 AF		£39
28-80 F3.5/5.6 AF D		£29
28-80 F4.5/5.6 AF		£39
28-85 F3.5/4.5		£99
35-80 F4.5/5.6		£29
50 F2.8 Macro 1:1		£179
75-300 F4.5/5.6		£399
100-300 F4.5/5.6		£149
2x Conv Box		£219
VCT box		£89
VC600		£39
VC700		£39
Kenko 1.4x Pro DG		£149
SIGMA MIN AF		
10-20 F4.5/5.6 EX box		£329
28 F1.8 EX DG		£249
170-500 F5.6/3		£429
400 F5.6		£99
Sigma 1.4x EX		£129
Sigma 2x EX		£129
MINOLTA MD		
70-200 body		£69
X-500/SRT303 chr ea		£49
X-300 Body Chr		£49
28 F2.8 MD		£29
28 F3.5 MD		£29
28 F3.5 MD		£29
28-70 F3.8/4.8 MD		£49
35 F1.8 MD		£79
35-70 F3.5 MD		£49
35-70 F3.5/4.8 MD		£49
35-105 F3.5/4.5 MD		£79
50 F1.4 MD		£69
50 F1.7 MD		£29
70-200 F4 MD		£89
85 F1.7 MC		£169
135 F2.8 MC		£29
135 F3.5 MC		£20
135 F3.5 MD		£29
135 F3.5 QD		£20
200 F4 MD		£69
INDIE MD FIT LENSES		
Carl Zeiss 24 F2.8		£39
Viv Ser 1 28-90 F2.8/3.5/4.5		£49
TOK 35-135 F4.5/5.6		£39
TOK 35-200 F4.5/5.6 SD69		£49
Vivitar 200 F3.5 Ser 1		£39
TOK 2x 7 ele conv		£19
Teleplus 2x mac conv		£29
NIKON AF		
F5 body M-box		£499
TC201 conv		£99
TC300 Converter		£149
TC301 Converter		£199
PB-6 Bellows		£149
PB6 + PB-6M		£179
PB-6 + PF-6		£179
PB-6E ext bellows M-11A		£149
PK-11		£39
PK-12		£39
AS-1, AS-4, AS-6 ea		£121
SB-8E		£20
SB-15		£49
SB-16		£99
SB-16A		£99
SB-17		£99
MB-4 F3		£49
MD-2 + MB-1		£149
MD-12 FM2N / FE2		£49
DR-3 Angle Finder		£69
MF-19 Data Back F301		£39
MF-16 FM2N		£49
OLYMPUS OM		
OM-1 chr body		£149
OM-10 chr body		£129
OM-2N body black		£149
OM-10 chr body		£49
OM-40 black body		£79
28 F3.5		£299
35 F2.8 shift		£299
50 F1.8		£29
50 F3.5 mac M-box		£149
135 F2.8		£89
135 F3.5		£39
135 F4.5 mac M-box		£249
400 F6.3		£449
Auto ext tube 14		£39
Auto ext tube 25		£39
Manual ext tube		£24
7, 14 or 25 each		£24
Auto Variable ext tube 65-116		£99
PENTAX 645AF		
645N + 75		£449
FA 45 F2.8		£369
FA 45-85 F4.5		£449
FA 80-160 F4.5		£399
FA 120 F4 mac box		£349
FA 150 F2.8		£299
FA 200 F4 box		£299
FA 400 F5.6		£599
1.4x or 2x con ea		£199
Helicoid ext tube		£79
Ext tube set		

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Mamiya 645

Pro TL SV Kit	E++ £549
Pro TL Complete	E++ £399
Pro TL Body + Meter Prism + Mag	E++ £399
Pro TL Body Only	E++ £399
Pro SV Kit	E++ £399
Pro Complete	E++ £399
Pro Body Only	E++ £399
645E Complete	E++ £399
Super Complete + Prism	E++ £399
Super Complete	E++ £399
M645 Complete	E++ £399
M645 Body Only	E++ £399
M645 Complete + Prism	E++ £399
M645E Complete	E++ £399
35mm F3.5 C	E++ £399
35mm F3.5 N	E++ £399
45mm F2.8 C	E++ £399
45mm F2.8 N	E++ £399
50mm F4 C Shift	E++ £399
50mm F4.5 PCS Shift	E++ £399
55mm F2.8 N	E++ £399
55mm F2.8 N/L Leaf Shutter	E++ £399
55-110mm F4.5 N	E++ £399
70mm F2.8 Leaf Shutter	E++ £399
80mm F2.8 Leaf Shutter	E++ £399
105-210mm F4.5 C ULD	E++ £399
110mm F2.8 C	E++ £399
150mm F2.8 A	E++ £399
150mm F3.5 C	E++ £399
150mm F3.5 N	E++ £399
150mm F3.5 N/L Leaf Shutter	E++ £399
150mm F4 C	E++ £399
200mm F2.8 Apo	E++ £399
210mm F4 C	E++ £399
210mm F4 N	E++ £399
300mm F2.8 Apo	E++ £399
300mm F3.5 C	E++ £399
500mm F8 C Reflex	E++ £399
Teleplus 2x Converter	E++ £399
Vivitar 2x Converter	E++ £399
120 Insert	E++ £399
120 Pro Mag	E++ £399
120 Super Mag	E++ £399
135 Pro Mag	E++ £399
135 Super Mag	E++ £399
220 Insert	E++ £399
220 Pro Mag	E++ £399
Polaroid Mag	E++ £399
AE Prism Finder (FE401)	E++ £399
AE Prism Finder (PK402)	E++ £399
AE Prism Finder (PK403)	E++ £399
Prism Finder N	E++ £399
Prism Finder N	E++ £399
Power Drive W6401	E++ £399
Power Drive N	E++ £399
Flash L Grip (GL401)	E++ £399
Flash R Grip (GL402)	E++ £399
Deluxe Grip	E++ £399
Auto Extension Tube 1	E++ £399
Auto Extension Tube 2	E++ £399
Auto Extension Tube 3	E++ £399
Auto Extension Tube 3S	E++ £399
Belows Proshade	E++ £399
Remote Control Set RS401	E++ £399
SCA396 Flash Adapter	E++ £399

Mamiya 7/7II

7II Champagne Body Only	E++ £599
7 + 80mm F4 L	E++ £599
7 Body Only	E++ £599
70mm F4.5 L (No Finder)	E++ £599
65mm F4 L	E++ £599
150mm F4.5 L	E++ £599
Close-up Adapter	E++ £599

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Mamiya RZ67 - Please Phone
Mamiya TLR - Please Phone
Meters - Please Phone
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Nikon AF

F6 Body Only	E++ £1,099
F5 Body Only	E++ £999
F4S Body Only	E++ £1,149
F4 Body Only	E++ £999
F100 - MB16 Grip	E++ £2,299
F100 Body Only	E++ £1,399
F90X + MB10 Grip	E++ £1,399
F90X Body Only	E++ £1,399
F90 Body Only	E++ £1,399
F80S Body Only	E++ £1,399
F80 Body Only	E++ £1,399
F80 Body - MB16 Grip	E++ £1,399
F80 Body Only	E++ £1,399
10.5mm F2.8 IF ED DX	E++ £1,399
12-24mm F3.5-4.5 G AFS DX ED	E++ £1,399
17-35mm F2.8 G AFS DX IF ED	E++ £1,399
18-70mm F3.5-5.6 G AFS ED	E++ £1,399
18-135mm F3.5-5.6 G AFS ED DX	E++ £1,399

18-200mm F3.5-5.6 G AFS ED VR E++ / Mint	£399
24-120mm F3.5-4.5 AFD	E++ £119
24-50mm F3.5-4.5 AFD	E++ £109
28-85mm F2.8-4 AFD	E++ £199
24-120mm F3.5-5.6 G AFS ED VR E++ / Mint	£399-£449
28mm F2.8 AF	E++ £129
28-100mm F3.5-5.6 AFG	E++ £59
28-105mm F3.5-4.5 AFD	E++ £119
55-200mm F3.5-5.6 AFS DX GEX Demo / E++	£399-£139
60mm F2.8 AF Micro	E++ £249
70-200mm F2.8 G AFS VR IF ED	E++ £1,149
70-300mm F4.5-5.6 G AFS VR	E++ £349
70-300mm F4-5.6 AFG	E++ £79-£89
70-300mm F4-5.6 AFG Silver	E++ £79
80-200mm F2.8 ED AFD	E++ / Mint
105mm F2.8 AF Micro	E++ £449
180mm F2.8 ED AFD	E++ £499
200-400mm F4 G VR AFS IF ED E++ / Mint	£3,999
300mm F2.8 IF ED AFS II	E++ £2,599
TC20E Converter	E++ £179
Sigma 17-35mm F2.8 EX	E++ £149
Sigma 17-70mm F2.8-4.5 DC Macro	E++ £189
Sigma 18-50mm F3.5-5.6 DC	As Seen £29
Sigma 20-40mm F2.8 DG RF	E++ £299
Sigma 24-70mm F2.8 EX DG	E++ £199
Sigma 24mm F1.8 EX DG	E++ £189
Sigma 28mm F1.8 EX DG	E++ £159
Sigma 28-70mm F2.8 EX DG	E++ £149
Sigma 30mm F1.4 DC EX HSM	E++ £279
Sigma 55-200mm F4-5.6 DC	E++ £49
Sigma 80-400mm F4.5-5.6 Apo DG CSE+ / E++	£599-£699
Sigma 170-500mm F5.6-6.3 Apo D	E++ £449
Tamron 14mm F2.8 SP AF	New £59
Tamron 18-250mm F3.5-6.3 Di II	E++ £1,199
Tamron 28-105mm F2.8-3.5 AF	E++ £39
Tamron 70-210mm F2.8 SP AF LD	E++ £399
Tamron 70-300mm F4-5.6 AF Macro	E++ £99
Tamron 200-400mm F5.6 LD	E++ £199
Teleplus 2x Pro3000 Converter	Mint
Tokina 10-17mm F3.5-4.5 DX Fisheye	New £400
Tokina 400mm F5.6 ATX SD	E++ £279
Zeiss 18mm F3.5 ZF	Mint
DR3 Right Angle Finder	E++ £79
DR4 Right Angle Finder	Mint
DW20 Waist Level Finder	E++ / E++ £49-£59
DW4 Waist Level Finder	Mint
MB10 Grip (P90X)	E++ £39-£50
MB10 Grip (P90X)	E++ £39
MB16 Battery Grip	E++ £25
MB16 Grip (F80)	E++ £25-£29
SB20 Speedlight	E++ £29-£49
SB21A Macro Speedlight	Mint / Mint
SB21B Ringflash	E++ £149-£179
SB24 Speedlight	E++ £39-£49
SB30 Speedlight	E++ £35
SB40X Speedlight	E++ £89-£179
SC17 Flash Cord	Mint
SC24 Flash Cord	Mint

Nikon Manual

FM3A Black Body Only	E++ / Mint	£399-£449
FM3A Chrome Body Only	Mint	£349
FM2 Titanium Body Only	Mint	£449
FM2 Chrome Body Only	E++ / E++	£179-£199
FM Black Body Only	E++ / E++	£59-£89
FM Chrome Body Only	E++	£99
FE2 Black Body Only	E++ / E++	£129-£195
FE Black Body Only	E++	£99
FE Chrome Body Only	E++ / E++	£99-£119
FG Chrome Body Only	E++	£55-£65
FGAF Body Only	E++	£299
F3HP + MD4 Motor Drive	E++ / E++	£249-£499
F3HP Body Only	E++	£149
F3 Body Only	As Seen / E++	£79-£199
F3S Black Body Only	E++	£49
F2A Black Body Only	E++ / E++	£199-£249
F2A Chrome Body Only	E++	£239
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20mm F4 AI	E++	£119
24mm F2.8 AI	E++	£129
24mm F2.8 AIS	E++ / E++	£159-£219
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28mm F4 PC Shift	E++ / E++	£299-£395
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50mm F1.4 AIS	Unused	£350
50mm F1.8 AI	E++	£49
50mm F1.8 AIS	E++ / E++	£59-£79
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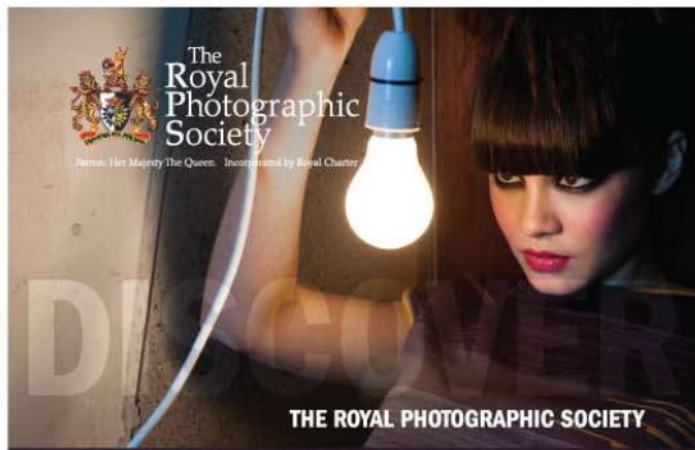
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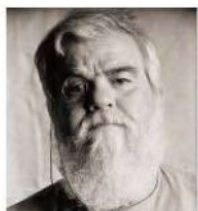
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When I was a small boy, there were still plenty of adventure stories set in the South Seas – their authors had in turn been impressed by the stories they had read as boys. For that matter, in the 1950s I saw a wooden flying fish carved by the grandson of Fletcher Christian, he of *HMS Bounty* notoriety. As late as the 1960s, my father met a man in the South Seas who ran an airline consisting of two Catalina flying boats, which were possibly the most beautiful aircraft ever built.

Before that, my interest had already doubled at 13 or 14 when I began to understand more about the advantages of beautiful and available girls clad only in grass skirts and shell necklaces. Less lubriciously, ever since I first encountered it, Arthur Grimble's *A Pattern of Islands*, set in the Gilbert and Ellice islands in the early 20th century, has been one of my favourite books; and just recently I re-read (in Volume XXIII of the Charles Scribner's Sons South Seas Edition, New York, 1925) some of Robert Louis Stevenson's stories of the South Seas in *Island Nights' Entertainments*. I always wanted to go there.

But that was then, and this is now. I am told (to take only the most obviously, ahem, photographic example) that there are still beautiful girls in grass skirts, although usually wearing a bit more topside, but that they are normally found only in tourist traps. The missionaries did their work too well: to quote the trader Wiltshire, from Robert Louis Stevenson's *The Beach of Falesa*, 'I think you and the likes of you do a sight of harm, filling up the natives with old wives' tales and bumptiousness... I'm no missionary lover.'

In all probability I'll never get to the South Seas in this lifetime. But this worries me less and less. What I wanted to see (and of course photograph), what I wanted to hear, what I wanted to know – all this

belongs to a substantially vanished era. The past is famously another country; in this case, the country to which I formed such a romantic attachment lies only in the past.

To leap half a world to England, much of that country is gone, too. Look at annuals of photography from before the Great War, and you will see the most amazing mud roads, churned by wagon-wheels into a quagmire, but a quagmire with parallel grooves. As a boy, I imagined these still existed somewhere: up Lunnon way, perhaps, being a good Cornish lad. Then I read an account from the 1920s of how these wonderfully picturesque roads were vanishing, under the twin influences of tarred, macadamised surfaces and the motor car, and I realised I would never photograph them.

This is where it starts to cut a bit close to the bone. I can look back at my own beach photographs from a third of a century ago. The knotted handkerchief on the head, protection from the pitiless blaze of the Weston-super-Mare sun, still existed in those days. In another picture, a small child, naked, walks away from the camera. Its bottom is chubby, but more importantly, its hands are stretched up trustingly to an adult on each side, presumably its mother (who is distinctly beamish) and its grandmother (still broader in the beam). It is hard to look at the picture without laughing. The old aphorism springs to mind: 'If you want to know what sort of girl you're marrying, look at her mother.'

Today, probably, I'd be arrested (or at least detained and questioned) for taking that picture, as I would for the picture of the teenage girl whose skirt is blown upwards by an air blast – specifically designed for that purpose and well known to the 'victim' – on a walkway on Weston pier. I suppose I might just about get away with the picture of the ribs of a boat, three-quarters buried in the sand, but even then I'd probably be questioned about why I was using a 1929 Leica on a beach.

And so we photograph what we can, when we can, and our photography is to a greater or lesser extent of its time. But times change and we help to change them. The question is whether we try to change them for better or for worse. **AP**

'I suppose I might just get away with the picture of the ribs of a boat, but even then I'd probably be questioned about why I was using a 1929 Leica on a beach'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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